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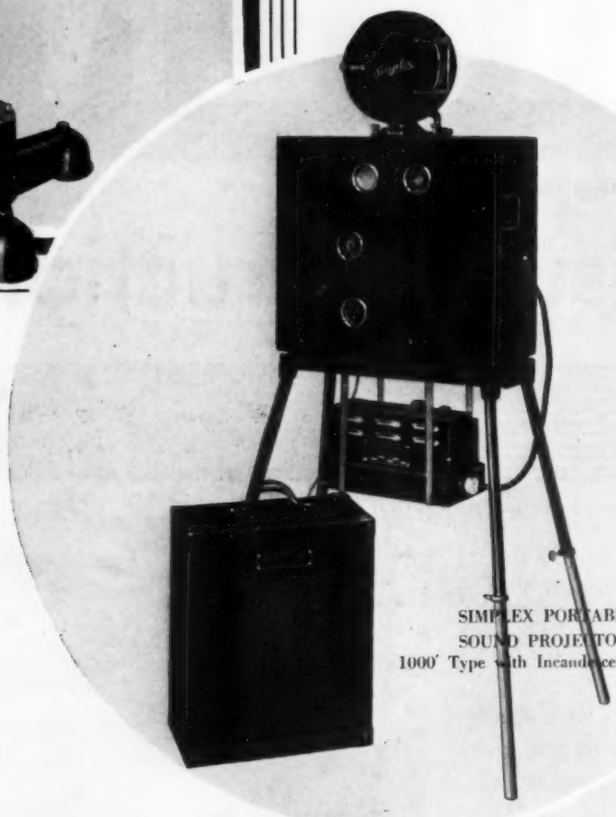

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Editorial

WE WISH to ask particular attention from our readers to the article in this issue entitled "A Quarter Century of Non-Theatrical Films," by Arthur E. Krows. It was written for the St. Louis program, listed there, but not delivered. It is the merest skeleton outline of the author's elaborate history of the non-theatrical field from the lowliest beginnings to date. His manuscript for an illustrated book of over 500 pages is practically completed and THE EDUCATIONAL SCREEN is considering publication of same. The book will cover completely and authoritatively the whole past of the non-theatrical and educational motion picture. We know of no man in America so qualified to present this complex story in final form for permanent preservation and reference. We shall appreciate the reaction of our readers on the desirability and importance of such an addition to the literature of the visual field.

We believe such a book is needed and that Arthur Edwin Krows has written it. His previous books, "Play Production in America", "Playwriting for Profit", "The Talkies", and numerous articles in magazines and encyclopedias, have long since established him as a writer. In his amazingly wide experience in the field of stage and screen, he has been and done the following: associate of Winthrop Ames in the famous Little Theatre; publicity man with old Triangle Films, then Goldwyn Pictures; on original staff of "The Film Daily"; a director and Secretary of original Yale Chronicles of America; on scenario staff of Famous Players-Lasky and Vitagraph Company; production manager of scores of non-theatrical films with Carlyle Ellis, Wythe's Screen Companion, Eastern Films Corporation; and many of Erpi's well known educational talkies on Reading, Infant Behavior, Geometry, Choice of Vocation and others were made by him. In 1934 Mr. Krows became Managing Editor of "The New Outlook."

Out of such experience Mr. Krows has written his history, rich in detail, comprehensive in range, vivid with first-hand knowledge. He has called it "Motion Pictures—not for Theatre." Your opinions are urgently invited.

NELSON L. GREENE

Educational Screen

Combined with

Visual Instruction News

JUNE, 1936

VOLUME XV NUMBER 6

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A Quarter-Century of Non-Theatrical Films

By ARTHUR EDWIN KROWS
Formerly Managing Editor, The New Outlook, New York City

IN THE spectacular rise of the theatrical motion picture industry since the start of the century, it probably is not surprising that the dazzling surface developments have made it difficult to see the lesser trends within — particularly the continuous and steady growth of the use of motion pictures in education. Even amid origins and developments so recent, there may be lessons of which the world is not now fully conscious.

Anent the time, then, when historians may make their better evaluations in a longer perspective, it is at least helpful to establish the original facts while they may be captured. It is worth mentioning that many probably useful records of fact in the history of "non-theatrical films," are even now fading from our grasp. Unless some effort is made to preserve them, they may be irretrievably lost—the witnesses are dying off. Thomas A. Edison is gone—also, George Eastman, Charles Urban, George Kleine, Thomas Finegan. Just recently the names of George A. Skinner and Rufus Steele have been added to that same depressing section in our visual statistics. No longer may we have, from their lips, precious testimony on what they have done.

Giving serious attention to the matter, one is surprised and somewhat disturbed to discover that the history is possibly not so recent. Since motion pictures were first introduced importantly as classroom apparatus in the United States, a quarter of a century has elapsed! To be exact, twenty-five years plus one have come and gone since a collection of one thousand films, grouped under such headings as Geography, Physics, Literature and Natural Science, was made available to the New York City Board of Education. That event occurred as long ago as an evening in February, 1910, meaning that one year ago, this month, might have been observed the silver wedding anniversary of school and film.* The quarter century interval has been occupied mainly in developing the instrument, rather than in applying it. The latter, obviously, is the great work of the future. It was, of course, necessary, first of all, to make the instrument mechanically efficient, practical and feasible to use; and while some phases remain still to be perfected—notably color and stereoscopy—most of the work has been done far enough to assure smooth operation if one will just take the trouble to apply known principles. Consequently, one may think of this first quarter century of non-theatrical films as establishing the great material basis for the really significant developments to come.

Historically speaking, the period of establishment now rounded out may be divided into seven parts. The divisions fall naturally, easily and coincidentally with chapters of our national progress in the same period. The *first* division covers the half dozen years immediately preceding our entry into the World War, and is occupied with the branching of the non-theatrical bough from the main theatrical trunk—the realization that proper films for churches, clubs and schools are peculiarly different from the sheerly entertainment product. Wartime represents the *second* phase, in which the isolated pictures developed to serve in the first, are brought together for emergency showings in cantonments and behind the lines, and so, when the War is over, constitute a source of supply for the non-theatrical users who have multiplied with the years. *Third* is the time of the first vigorous rise of producers making material exclusively for this field. *Fourth* is the impetus given to school pictures by the start of the visual education movement. *Fifth* is when the specialized users of non-theatrical films decide that they are more competent than any uninitiated outsiders to provide what they need, and undertake to produce their own pictures. *Sixth* is the result of the discovery that there is little use in making pictures of restricted appeal if there is no efficient, dependable organization of places in which to show them—in other words, the preliminary steps toward a national system of distribution. *Seventh,* and last, is the revolution in all departments wrought by the coming of sound. In each of these links with the present there is an unsuspected richness of romance, human interest, heroic example and suggestive experiment.

The retrospect shows a record in which the "great man" and "social-and-economic-trend" theories of history are about equally demonstrated. Casual attention naturally goes first to the human interest aspect, and there are many glamorous figures to carry on the story; but the social and economic trends are engrossing enough, too—because, remember, all of this occurs since the start of the century that has brought, to mold its swiftly changing life, the automobile, the airplane, the incandescent light, the dynamo-motor, the radio, the talking picture and many other magical inventions that, while originating earlier, perhaps, did not come into full play until this kaleidoscopic time.

Motion pictures, of course, date back to the seventies and eighties. They were being shown in the theatres, along with vaudeville turns, in the nineties. But until about the end of the first decade of the present century, there were no recognizable subdivisions; they were all theatrical subjects. Anything that had the

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Editor's Note—The above was prepared as an address to be given by Mr. Krows at the Department meeting in St. Louis last February. It was one of two papers on the program, writers of which were not present to deliver them personally, which had to be omitted because of overcrowded schedule.

Further reference to this article will be found on page 167 of this issue.

illusion of movement on the screen, within the limitations of the new medium, qualified as proper entertainment—and consequently a vast amount of what would now be disdained by the theatrical exhibitor as "educational" (he uses the term slightingly), comprised the early programs.

Preliminary Stage

Reference has been made to seven stages of development; but those all came after non-theatricals have veered away as a separate branch of the tree. If one wants to think of this very early period as an eighth, preliminary stage, dominant figures later to be of great non-theatrical importance are still easily to be found. The redoubtable Lyman Howe, of Wilkes-Barre, for instance, was then in his heydey with his travelling motion picture shows, exhibited over the lyceum circuits. He presented them frequently on Sundays as refined educational entertainment, not for an instant to be classed with the "sinful, shameless" stage plays which were obliged to close each week in a burst of glory on Saturday night.

A far greater figure of that early time, destined to wield a benign, powerful influence over American non-theatricals almost until the advent of the talking picture, was Charles Urban, a naturalized Englishman. He began that influence on America long before coming to it. In the first few years of the century, as probably the foremost motion picture producer and exhibitor in Great Britain, Urban, cooperating with educators, encouraged the production of those time-lapse miracles of flowers that bud, bloom and wither in a few seconds, pictures of microscopic life, a wealth of color films, and what we now know as scientific animation, along with much more of distinct teaching value.

While Urban was still in London, engaging the interest of school administrators there in the facilities and treasures of his "Urbanoria House", as he called his main enterprise, George Kleine, the most successful American film distributor of his time, was acting as Urban's representative over here; and it was Kleine who combined the Urban output with used films of the leading New York and Chicago theatrical producers, to make the thousand subjects offered in 1910 to the New York City Board of Education. The educator chiefly concerned on this occasion was William H. Maxwell, superintendent of the Board, and a favorite target for contemporaneous newspaper cartoonists and editorial writers for his so-called "fads and fancies" in elementary teachng. This earnest gentleman and scholar thus also was a pioneer in visual education. Unhappily he did not live to witness the present fruition; he has been gone from our midst for upwards of twenty years. For various reasons Maxwell and his associates were unable to avail themselves quickly of the Kleine proposal to supply the schools—no doubt largely because the pictures were not really pedagogically suitable; but the circumstance was widely and favorably reported, and the Kleine catalogue of the historic thousand, being printed for distribution to teachers, surely helped to pave the way for the picture services that now flourish.

Another reason for calling 1910 the starting date of the non-theatrical field in America, is that in that year the Motion Picture Patents Company, that for a while monopolized the essential devices for photographing and exhibiting films in this country, forbade ths showing of advertising films publicly in any theatre. The theatres disregarded this ban—but that's another story.

The output, of what we now consider educational film material, in those early years was probably much greater than it is today, for a very popular number then on the theatrical program was what was known as the "split" reel. One reel, running about fifteen minutes, was then the usual extreme limit of any subject; and the split consisted of one-half story and the other half an "educational" item. Another place for documentary material was the newsreel—unknown in this country as a regular release until 1910, when the "Pathe News" was brought from Paris. And 1910, of course, is the date when begin the seven stages proper of non-theatrical growing pains.

First Period

George Kleine's interesting pioneer effort to organize the non-theatrical field was based on a sincere but now outworn conception of the church or school show as a form of salvage for old theatrical films. Nevertheless, it served through the first period to stimulate the manufacture of lower-priced, non-professional projection equipment, and to provide a bountiful supply of the sort of pictures that have been mentioned.

Second Period

In the second period, that of the World War, began the needed coordination. Simultaneously with the call for troops, the Government declared a sore need of entertainment of all approved shots for the camps. Motion pictures, obviously, were in especial demand. They were needed not only for the American soliders but for those of the Allies, because in the countries abroad the prosecution of the war since two years before the United States came into it, had virtually ended the production there of entertainment subjects. American producers, who therefore dominated the world industry wanted to cooperate with the United States Government in this matter, although, at the same time, it was neither practicable nor advisable for them to turn over at once to Uncle Sam the product currently emerging from their studios. The older films, that already had served the theatrical purpose for which they had been designed, were another matter; and as these survived most conveniently in the unorganized and rather chaotic non-theatrical field, that was the supply garnered in the main for this emergency need.

The dominating figure at this time was a young Bostonian, a former teacher, Warren D. Foster. He had a small business of supplying non-theatrical films

from an office in Boston not far from Copley Square. But he also had an idea, and executive capacity for carrying it out. He undertook for the Government the huge work of assembling the needed material and of forming and operating the vast machine required to distribute, exhibit and to care for it. Scarcely any film of non-theatrical value in existence in those troubled years escaped his collection. Statistics in the sad spring of 1918 show that Community Motion Pictures Bureau—this being the general name of his division—was providing 7,000 thousand-foot reels weekly to the U. S. cantonments, and 100 reels every seven days to the camps in France, which were already served through the same agency by 1,500 reels in constant circulation. Provision was made also for the ships; and still other stocks gave the Allied armies most of their picture supplies.

Third Period

When the War mercifully ended, the overseas projection equipment was in large part returned to America. Much of it was put on public sale at junk prices in an abandoned New York department store. Many a church and many a school in America, therefore, that previously had been unable to consider this most luxurious factor in visual education, obtained its clumsy old projector cheaply from that source—in the shopping rotunda of what remained of Siegel and Cooper.

So the inventory days, when Uncle Sam began taking stock for a return to peacetime problems, found the Government with about 4,000 reels of usable non-theatrical material. But, with the drain on the Treasury for so many rehabilitation projects, it became quite impossible to secure a Congressional appropriation for its care and active distribution. The difficulty lingered until 1920. Then a happy solution was found when seventy-five extension departments of State universities, normal schools and other reputable educational institutions, agreed each to take a share of the store of films, and to make them available to the public in their respective areas in accordance wth the approved Government plan of service. A hundred and thirty-five reels was the average original lot received by each center. The local bases of supply thus authoritatively established, other film collections, rental and free, rapidly came into their hands for distribution.

Warren Foster tried valiantly to carry Community Motion Picture Bureau over into civilian life; but its activities dwindled away. Out of the wartime structure, however, emerged and flourished the Y. M. C. A. Motion Picture Bureau which had worked, under its present indefatigable head, George J. Zehrung, in cooperation with Foster.

The conspicuous development in the third period is in the rise of the small producer specializing in productions made expressly to serve the non-theatrical market. As history shows him then, he is usually a picturesque, rough-and-ready and somewhat irresponsible fellow. There are cultured exceptions; but this "snapper-up of unconsidered trifles" is the type. He is not so much aware of exclusive technical requirements for churches and schools and advertising departments, as he is that the churches and schools and advertising departments are willing to spend small sums for making pictures—accounts so trivial that the regular theatrical producers disdain to touch them. The pictures that he turns out are honest if not inspired, and really remarkably good when one takes into account the hectic circumstances of their being.

The human interest is so strong in this place that one is tempted to linger over it; but this quick sketch, which merely suggests what this fascinating zone of other people's experience has to offer to the more leisurely investigator, is incomplete in even casual treatment of several concluding aspects—and the time allotted for this narrative is nearing its close.

Fourth Period

Section four, which is really just a small part of the momentous rise of the visual education movement in America, overlaps—and in point of time in many respects parallels—the section just described. Its largest concerted effort to develop the school use of motion pictures, was the Society for Visual Education, founded at Chicago in 1919. This was made possible by the fine cooperation of the public utilities magnate, Harley L. Clarke. Although the undertaking was avowedly a commercial undertaking, intended to earn its own way, Clarke and his first associates at the University of Chicago, arranged for a directorate composed of leading educators throughout the nation, and gave the Society an altruistic character which it truly deserved. Incidentally, the monthly magazine, "Visual Education", that was issued briefly as part of the enterprise, was the direct parent of "The Educational Screen," the service of which to the field, in the years since, may be left to its many incorrigible readers to describe.

Probably the most important contribution of the Society for Visual Education has been its insistence that a motion picture for the classroom is inherently a different product from that made to be shown for purposes of entertainment. From today's standpoint, it is difficult to imagine that so self-evident a fact—that an effective school film is no more pretentious than a school textbook, that the theatre is not the school—could possibly require statement; but away from the halls of education there are still plenty of intelligent persons who carelessly believe that "a good picture is good anywhere." At the same time, in the years since Thomas A. Edison honestly but unthinkingly prophesied that the day would come when the motion picture would displace the teacher, much progress has been made to disprove the fallacy.

Fifth Period

There is sensible continuity leading from this into Phase Number Five, where the non-professional users of non-theatrical pictures, dispairing of finding a sufficient supply of properly made film, organize to

make their own. Here again is a paralleling in time; but the consideration is clearly a separate one. It is the period of the Chronicles of America, produced under the auspices of Yale University; of the Religious Film Foundation of William E. Harmon; of the University Film Foundation of Harvard; of the remarkable venture called Eastman Teaching Films, under the fine supervision of the lamented Dr. Thomas Finegan, and of the widespread establishment, in the realm of big business, of industrial film departments such as those maintained by the American Telephone and Telegraph Company, The International Harvester Company, the General Electric Company, the Metropolitan Life, and others. The period is, of course, defined by the limits of the trend as a whole, the stirring of the entire mass —not by isolated examples that extend beyond. The National Cash Register Company, of Dayton, for instance, had a motion picture section so long ago that the date of its establishment almost coincides with that of the first educational films of Charles Urban in England, at the start of the century.

Sixth Period

The sixth and penultimate step in the intriguing history, reveals what happened when those who were laboring so earnestly for the full development of this non-theatrical field, realized that specialized pictures, requiring audiences with particular bent of mind and deficient in qualities prescribed in the current entertainment formula, were not the complete answer. Such films could never hope to pay for themselves without an organized system of exhibition.

The time is rich in examples of the attempt to meet this need. Churches of many sects and denominations doubled their labors to provide outlets for religious subjects. The Masons, the Modern Woodmen, the sporting clubs, the farm groups and many more with focalized interests, endeavored to set up exclusive services. In the case of the agriculturists, the American Farm Bureau Federation went so far that in 1925 it had approximately one thousand projectors in as many of its county centers, chiefly in the great Midwest.

The efforts of this sort best calculated to survive, however, were the broader ones, intended to serve the non-theatrical field as a whole—establishing more or less regional libraries, from which church, school, farm and club might obtain reels for satisfaction for their narrower requirements, and that performed impartially the common functions of supplying, storing and conditioning prints, and otherwise maintained the physical mechanism of the so-called film exchange.

The backbone of this service need was already met to a large extent by the Y. M. C. A., by the regional centers instituted by breaking up the Government's wartime supply, and by some scattered commercial concerns that had been founded on the old idea of circulating used theatrical films—also by manufacturers of non-theatrical cameras and projectors who had assembled rental libraries of miscellaneous material for promotion purposes. The phase is more remarkable, however, for such large, ambitious and independent business ventures as the Pictorial Clubs project, made possible in 1923 by William Wallace Kincaid; the Screen Companion, organized by Frederick S. Wythe and financed briefly by Alfred Krippendorf of Cincinnati, and the American Motion Pictures Corporation, headed by Paul Smith and backed principally by William Barr. Each of these undertakings, now reposing in the pathetic graveyard of worthy but premature endeavor, has a lesser history fascinating in detail; but to go into it here would be only to destroy the broad view that is now sought.

Seventh Period

When talking pictures became commercially practicable, the history that had been splitting itself up into parallel phases since the World War, suddenly fused again into a single line. The question then became not whether or not this was a school picture, or a church picture or any other narrowly specialized sort; it was, "Has this picture sound, or has it not?" The convulsing effect of the coming of sound so sharply defines the end of one phase in the non-theatrical field, and the beginning of the new order, that one must be sensible at this point, of having entered the seventh and last section of this hasty survey.

Convulsing, volcanic, cataclysmic — all these are proper epithets for the change. The users of pictures in all places, once hearing the new miracle of science, repudiated the silent film. The recording equipments were expensive and utterly unfamiliar; for a time they were not available even to many of those who had the means to pay for them. The small non-theatrical producer of silents, living his hand-to-mouth existence, had virtually no hope of meeting this deluge by his old devices. More often than not it carried him under. Still, when independent businesses are submerged, the individuals concerned, cut loose from their old obligations, frequently arise to the surface. Heaven be praised that when the roll was called after that trying time, many of the non-theatrical pioneers still thus responded.

Broadly viewed, it was fortunate indeed that the organizations that swept into power on this tidal wave were essentially enlightened and benevolent in their attitude toward non-theatricals. In command of the patent situation, which was the immediate proof of strength, there were primarily two, the American Telephone and Telegraph Company and the General Electric Company. By agreement the latter restricted itself non-theatrically to the division of home movies; so by the same process of elimination that reduced the company of little Indians on the fence, there was left, in this present history, just one. To exploit the educational and industrial ends, then, the A. T. & T., through the Western Electric Company and its subsidiary, Electrical Research Products, Inc., organized an elaborate department under the executive control of Col. Frederick L. Devereux, a thirty-five-year honor man in the Bell System. Possessing in unusual measure

the understanding of what educators were striving to accomplish, this gentleman promptly threw his newly acquired strength into a realization of the great opportunity. What he, and the doctors of philosophy who were brought in to assist him, have accomplished with the generous lot of educational talking pictures produced for their program—as also with the films produced there for the University of Chicago—will certainly show a constructive influence in this field for many years to come.

Another steadying force, the excellent results of which must appear increasingly as time goes on, arose out of the circumstances in the early battles over sound patents, giving Fox Films a temporarily independent position. Fox Films, under the presidency of Harley Clarke—the same who so long before had proved his interest by helping to found the Society for Visual Education—gave a further demonstration of his practical views as long as it was able to maintain an educational talking picture department in that stormy quarter.

Seven stages of progress, as a result of which there have been placed in the hands of the educator a visual aid, extensive and varied, which moves not only into the realm of the seen but of the unseen; which talks and sings and harmonizes; that condenses, expands and rearranges time and space; which has to a considerable extent been measured and made to conform with mental levels and attitudes. . . . .

It has much, much further to go; but as it stands, it is no mean achievement. And that fact alone signifies that its history, instead of being seen just idly in passing, should be placed on record while it may be.

A Visit to the New England Capes

A Unit of Study in Economic Geography

(Concluded from May issue)

By PAUL T. WILLIAMS
Instructor, Social Studies, High School, Ballston Spa, New York

Lesson V-VII—Recitation Period

THE first speaker talked about capes in general. He told what they are and how they are formed. He used a slide showing a map of the New England States and reviewed carefully the location of the capes of Massachusetts. He next used a physical map which showed this information in more detail and traced on this map the route that would be taken in going from Ballston Spa to the New England capes. He showed a slide of "The Harbor from East Gloucester," and talked about the geography of this section and how it has influenced the people to live as they do.

The recitation was now continued by a group of four pupils who traced the development of the main industries of the New England capes. The first speaker showed how fishing had become an important industry in America even before the permanent settlements were made. He told of how European fishermen had journeyed across the Atlantic each year for the fishing season.

He next showed a picture of the early colonists which carefully portrayed their simple life. From this picture he briefly traced the history of agriculture from the early settlers who had their own farms and raised their own food supplies.

The next speaker showed a picture of the early settlers welcoming the incoming fishermen with their haul. He discussed the rich fishing grounds along the New England coast which naturally turned the attention of the colonists to fishing.

This industry of fishing naturally brought about the need for fishing boats. The forests of New England grew close to the sea and out of the timber from these forests the ships were built. The student showed a picture which he had sketched himself, of a sawmill which was built in Dorchester in 1628. This was the first in America and was the basis of the large ship building industry of today.

The students having sketched the basic industries upon which the progress of these people depended now turned their attention to a study of the present industries of the section. The next speaker showed a slide of the harbor at Gloucester. This slide gave each pupil a picture of a typical shipyard scene which we would see today at almost every inlet from Maine to Massachusetts. He emphasized the important influence fishing has had on the settlement and history of our country.

The student displayed an exhibit showing the various steps taken in the preparation of the fish for market. He emphasized the minute care and sanitary conditions under which this food is so carefully prepared.

The slide, "Packing Codfish," gave the pupils a definite picture of the interior of a codfish plant. It showed girls at work sorting and packing the codfish in boxes for final shipment to the consumer.

As a final step in the discussion of the present industries of the New England capes one of the pupils gave a description of the chief historic and geographic points of interest of this section. These reflected the charm and quaint hospitality of the Old Cape to the visitor of today.

Besides the natural beauty of the surrounding country this cape offers a fascination for the visitor

in its recreational opportunities. Among the many who yearly take advantage of these opportunities are the artists who have established colonies at both Gloucester and Rockport. The slide, "The Artist at Work," showed the artist busily picturizing one of the delightful New England inlets. This slide is a typical scene that the tourist would see on any summer's day while visiting this section. The slide, "An Artist's Study," has been sketched by innumerable artists. This picturesque entrance to one of Gloucester's delightful and interesting homes has urged many a visitor to tarry and study its rare beauty.

The speaker frequently referred to pictures of Old Cape Ann during his discussion. These pictures were carefully studied by each pupil and questions and answers followed.

The third group of pupils presented their' assigned part of the outline by displaying a large free-hand drawing of "The Cape Ann Trail." On this map the pupils had traced the route the tourist would take in his journey around Cape Ann. They had located by free-hand sketches places of scenic and historic beauty, the main industrial factors of Old Cape Ann, and the various recreational activities which the cape offers.

After each report the teacher and pupils entered into a discussion. The pupils were eager to discuss ideas brought out in the pictures or films and questions and answers followed. The slides, pictures, charts, and other materials were re-used whenever necessary until the details of the problem were worked out.

Baiting the Hooks
(From the Eastman Teaching film on Cod)

The great interest in this unit of work could not possibly have been roused nor the accurate information gained without the use of the visual aids mentioned. This illustrative material helped each pupil to see every step of the problem. Each picture had a particular interest or appeal. Each slide assured correct images and stimulated new interest.

During this study the pupils made and brought into class the following contributions:

1. Hand made slides showing a. A fishing schooner, b. A sand dune, c. A quarry.
2. A pictorial poster of "The Cape Ann Trail."

The pupils visited the Automobile Club at Saratoga Springs and Schenectady, and brought to class bulletins containing pictures of this problem. They wrote to the Chamber of Commerce, Gloucester, and to the Board of Trade, Rockport, and obtained circulars and exhibits for further study.

Handling Mackerel Aboard Ship
(From the Eastman Teaching film on Mackerel)

The teaching of this unit of work through visual aids gave the pupils a clear picture of the offerings of the Old Bay State and many of them expressed a desire to visit these scenic and historic places. It aroused in the pupils a desire to read what otherwise they would not have read. It made their reading more meaningful and developed within them a greater desire to discuss what they had read. Several of the pupils became interested in the making of slides. Others expressed an interest in photography and several of the group spent much of their time in the taking of amateur pictures.

Lesson VIII-X—Summary

After this unit had been carefully worked out by the pupils the teacher showed two short films on the New England Fisheries. These films brought about a still better understanding of the work which had preceeded. They presented situations and action scenes the pupil could not get from the class recitation. These films were not self-explanatory and great care was taken by the teacher in guiding the pupil in discovering the explanations of the scenes presented in each film.

Film I—Cod (of "The New England Fisheries" series)

The film shows the fishermen leaving port and gives the pupil a general view of Gloucester harbor and the New England coast. The film shows a schooner in the process of being constructed and

the fishing boats at anchor in the harbor at Gloucester. It shows the supplies for the fishermen being loaded on the schooner "Columbia". At the fishing banks the picture shows how the fish are caught, hauled into dorries and taken from the hooks. The fishermen now bring their haul to shore where it is unloaded and prepared for market.

The film shows the fishermen again leaving port on the "Columbia," this time never to return. Fog and storm are frequent at the fishing banks and often the men lose their lives, as did the men on the "Columbia", before they can reach the mother ship. Each year memorial services for Gloucester fishermen lost at sea are held and this film shows how these services are conducted.

Film II—Mackerel

This picture opens with the showing of mackerel being loaded into the hold of a schooner and then carried rapidly on the sea. Men in the lookout signals of the schooner are constantly watching for a school of mackerel and as soon as one is sighted the men on deck locate the school. The men now take their places in the seine boat and the dory and take off from the fishing schooner.

The film shows how the nets are set and the mackerel caught and loaded in the ship. This now done the schooner returns to shore. The fish are unloaded, cleaned, and then prepared for market. The nets are washed on board the schooner, hauled to shore where they are hung on frames for drying and later mended.

Unit Test

Directions:—Fill in the blank spaces with the correct word or words.

1. A cape is an extension of land.....
2. Two important capes of North America are.....
3. One reason why capes are important is.....
4. Among the many kinds of fish that are caught off the New England capes are.....
5. The chief centers of New England fishing are.....
6. The following represent some of the reasons why fishing is important to these people.....
7. List two other industries of this section.....
8. Some of the geographical and historical points of interest that we studied in this unit are.....
9. The two chief artists colonies are located at.....

Directions:—On additional sheets that are provided answer each of the following questions.

1. Describe the New England capes from a geographical and historical point of view.
2. Explain why the Grand Banks are a good place for cod fishing.
3. Explain why the work of a cod fisherman is hard and dangerous.
4. The people of Old Cape Ann are a living part of the history of this section. Explain.
5. Why would you care to visit this locality?

The above completion test was given at the conclusion of the unit. The films were shown again, and false impressions and misunderstandings corrected.

Suggestions on the Care of 16mm. Film and Projectors

By H. L. KOOSER
Visual Instruction Service, Iowa State College, Ames

MUCH OF the damage to motion picture film may be eliminated through close attention to the film and projector. Most 16 mm. projectors are comparatively simple to operate, but this does not eliminate the necessity of careful training in the handling of both projector and film. *Any motion picture projector needs attention.*

The following suggestions may be of value in this connection. They are elementary to many of course, but most film damage comes from neglect of just these elementary precautions.

1. The film is your responsibility while it is in your possession.
2. Do not use the projector unless it is well cleaned, oiled and in good condition for operation.
3. Before projecting any film be sure to clean the aperture plate and shoes. As the film passes the aperture plate a certain amount of emulsion is scraped off. Sometimes the friction of the scale formed is so great that the sprocket holes of the films are torn by the intermittent movement trying to feed the films thus tightly held. *Wipe the aperture plate and shoes* with a chamois skin after the projection of each reel and clean with a bone scraper whenever an accumulation of emulsion is found adhering to them. Never scrape the metal parts with metal. This may cause damaging scratches.
4. Thread the projector carefully. Be sure that the loops are not lost at any time. Watch both top and bottom loops. Otherwise the perforations in the film will be torn.
5. Never start the projector at a high rate of speed. This may result in a broken film or torn sprocket holes.
6. Go over the sprockets and guides once each week with a stiff brush and carbon tetrachloride to remove particles of dirt which gather between the teeth.
7. Do not use pins to join the ends of a broken film. Run a foot or so through the projector and lap the end under the end of the take-up reel, or use a small paper clip.
8. If necessary to splice a film, a good splicer should be provided. Secure information on how to make a good splice.
9. Do not rewind the film after the final showing before returning to exchange.
10. Do not place moisture on the blotter in the humidor can if using borrowed films. This will be taken care of by the exchange.
11. Place the right band on the film after showing.

Distribution---An Aid to Visual Aids

By LORRAINE NOBLE
Educational Film Project of the American Council on Education, Washington, D. C.

IN THE past two years there has been a reawakening and concentrating of interest in visual instruction that promises to bring splendid results to the schools. Many national and local educational organizations are cooperating to solve the many problems involved. The American Council on Education is beginning another year's program in this field and continuing its sponsorship of the proposed American Film Institute.

This brief article will not attempt to review the many complicating factors that deter a wider use of visual aids and of educational films in particular. This is intended as a suggestion for one solution of a phase of the problem, namely, that of organized distribution.

Educators are seeking to adapt the motion picture, with all its highly developed techniques, to the specialized uses of the classroom. It would be well to study another phase of the commercial motion picture industry,—its distribution system. No film would be produced in Hollywood today if the producer did not know in advance of production where that film would be sold and about what return could be expected from it. In the parlance of the trade, this is a release. The large producing companies have created their own network of film exchanges for selling their product. The combined volume of these exchanges runs about 30,000 miles of film per day, with thorough coverage of some 14,000 theatres. This thorough distribution (of suitable product) is the keystone of the success of the theatrical film industry.

Lack of distribution appears to be the reason why the educational film market lags far behind the demands of educators. It is still a hit-and-miss market, with no less than 500 separate organizations attempting to serve it through disjointed and disconnected efforts. No educational film producer can be certain of the sale or rental of enough copies of his picture to get back its production cost, at least, not within a five-year period, if at all. There exists no channel through which first-class films regularly reach large numbers of interested, equipped schools. The field is strewn with financial corpses of educational film producers. One does not have to seek far for the answer to the question continually asked, "Why aren't films being produced for the schools?"

Book publishers, particularly those serving the school market, have a fair idea of how many copies of a given publication will be purchased in a comparatively short time by the libraries and schools. Publishers have sales and distribution channels open to these potential markets. But not the film producers. He gambles with his product, and too often loses.

In round numbers there are about 275,000 schools in this country, with a daily attendance of 30,000,000 pupils. We have 125,000 separate public school districts with autonomy over local schools. However, each state has some form of educational administration, most often a state department of education. Four of these state departments—Massachusetts, Pennsylvania, New York and Ohio—have undertaken the distribution of visual aids to the schools in their states. In addition, about 25 state university extension departments have film libraries and make wide circulation of films, sometimes outside their state boundaries. For instance, the University of California distributes films in Arizona, Nevada, Wyoming and other western states. The Universities of Colorado and Kansas have a reciprocal service in their states.

The problem that suggests itself is that of strengthening and coordinating of all these various state and university services. This should be rounded out by the establishment of services in states now lacking them. It should draw into the distributing network all other possible service groups such as the teacher-training institutions, the other state universities, and the state and public libraries, with an equitable sharing of responsibility, to the end that all schools and groups using educational films may have ready access to them.

California already has in operation a visual aids committee, appointed by the Superintendent of Public Instruction. This method of procedure seems appropriate to initiate and coordinate the work in each state. The already active unit in the state, either the department of public instruction or the state university extension department, seems to be the natural channel through which physical distribution would be achieved. The state library service and other units of this type could perhaps prove valuable in the network that needs to be created.

It may clarify our thinking on this problem to consider that educational films fall into about three natural categories, each calling for a different type and degree of distribution:

Class A pictures—those that a school should have on hand at all times, for reference and daily class work.

Class B pictures—the less frequently used "background" films that might be obtained from a more distant distribution point or from a local library or film depository.

Class C pictures—the current films that should move rapidly through the schools, as for instance, films of special interest, current events, holiday films, and subjects of that type.

Once these films were obtained by the state depository, by purchase, rental or upon a cooperative or consignment basis (as has been done many times in the past), the next step down in distribution would be to make them known to the various teacher-training institutions within the state. This would call for demonstration and much other cooperative service, including the active participation of classroom teachers. A parallel distribution of films, supplementing but not competing with or duplicating this first service, could be developed through the library facilities.

In turn, each large city school system could have information, demonstration and advice regarding available films. These systems should be encouraged to acquire and distribute their own visual aids.

The next group would be the county units. In many places today hard working directors of visual instruction have unified several schools within a county and circulated films and projectors.

Evidence of a growing need for a direct educational distribution such as this is found in the increasing number of circulating film libraries where a school deposits a film as its membership fee, for which it uses a film a week—two films deposited carries the privilege of using two films a week, and so on.

Perhaps the greatest advantage to be derived from a network of educational film distributing units is that the service would be of, by and for the schools, familiar with the needs of the schools and with immediate entree therein. A state department or university would also have financial responsibility throughout the field, both for the safekeeping of the films and visual aids and for the payment and accounting therefor. A film producer should be less reluctant to deposit his films with such a group on a percentage basis.

If any considerable expansion in the use of educational films is to come about, all of these services would need to be bolstered up by additional personnel, equipments would have to be made available, and a film supply would have to be guaranteed. With the current activity of the National Youth Administration in furnishing financial aid to high school and college students in return for work performed, it seems entirely appropriate that large numbers of these students might be called upon for the first increase in personnel necessary to put into effect such a service.

It is not suggested that the large number of photographic dealers, equipment agents or organizations now selling visual aids to the schools be prevented from continuing that business. Instead, it is suggested that their business would be aided by cooperation with the state agency. For instance, a projector dealer would be apt to make more sales if there were a strong state agency to supply films to his cutsomer, the school, than if the customer were left to the hazards of the open market.

Apparently there is no legal impediment to the establishment of a school distributing service of this type upon a self-supporting basis. Income could be placed in a revolving fund to be applied to the expansion of the service. Ultimate reduced costs of materials by volume sales and increased efficiency of distribution would reflect in favor of the school. Already there is precedent for activity of this kind in connection with many of our large schools, as exemplified by the school book stores and other cooperative purchasing organizations. We believe this would place the burden for the distribution and expansion of the use of visual aids where it properly belongs, among the educational organizations of the state. It is not fair to expect a commercial organization to carry all of the burden of promotion of visual aids, teacher-training, demonstration of materials, when such commercial organization has so slim a market as at present exists in this field.

Under such a network of distribution as suggested here, there would be almost unlimited facilities and depositories, which for the immediate present might be aided by Government-paid student help. The 48 state central depositories could be spread through the 1800 colleges, the 10,000 public libraries and eventually serve the 275,000 schools. The apparent simplicity of organizing these educational outlets should not belittle the need for a more extended study of the real values of all types of visual-auditory aids, or the need for intensive teacher-training in techniques of use. It is believed that the circulation of slides, stills, models and other materials of instruction could easily follow the lead of the educational film. A necessary part of the service would be the working out of standard forms for the purchase, rental, distribution and accounting on films, as well as other vital records. It should also include demonstration and up-keep services on the materials and equipments.

One additional suggestion for a further simplification of this system of educational distribution is embodied in the possibility of establishing three or four over-all regional depositories to serve specified territories. Such a depository already exists in the University of California, for service to western states. Another might be established in the middle west, one in the south, and one on the east coast. This would simplify the contacts of any national organization or group of organizations supplying this market.

We believe the time has arrived when it will be possible for a national clearing house, or a supply corporation, operating from a point like New York city, to locate, produce, collect and make available to the schools, appropriate educational films and other visual aids to fit the exact needs of the classroom. Such an organization would be representative of all of the national educational agencies interested in this field, as well as of the commercial and professional film distributors and manufacturers of equipments and other visual aids.

At any rate, this is intended as a pleasant summer thought. The American Council on Education welcomes the suggestions and cooperation of all interested groups to bring about an appropriate coordination of efforts in the field of visual instruction, to the end that visual aids will reach the ultimate classroom.

The Film Estimates

Being the Combined Judgments of a National Committee on Current Theatrical Films
(The Film Estimates, in whole or in part, may be reprinted
only by special arrangement with The Educational Screen)
Date of mailing on weekly service is shown on each film.
(A) Discriminating Adults (Y) Youth (C) Children

Boulder Dam (Ross Alexander, Patricia Ellis) (Warner) Simple, vigorous and generally impressive story with mighty background of Boulder Dam. Painfully unpleasant hero gradually transformed by potent influence of great engineering achievement and love of a girl. 5-26-36
(A) Rather good (Y) (C) **Good**

Brides Are Like That (Ross Alexander) (Warner) Inconsequential story of happy-go-lucky, fluent-tongued youth who loathes work, finally wins heroine, and when uncle refuses to pay more bills, turns in great invention that fixes everything. Frivolous, noisy farce of slight meaning. 5-12-36
(A) Mediocre (Y) Fair (C) No interest

Bullets and Ballots (Robinson, Bogart, Blondell) (1st Nat) Thrilling portrayal of struggle of law-and-order vs. organized rackets, with sympathy wholly with heroic little "copper" who dies in victory. Racketeer profits made glamorous, but total effect good. Robinson notable. 6-2-36
(A) (Y) **Excellent of kind** (C) Doubtful

The Case Against Mrs. Ames (M. Carroll, Geo. Brent) (Para) Murder-mystery concoction. Heroine tried twice, for murder and possession of child, villain as defending lawyer first, then prosecutor. Hero does some heavy drinking, solves all and wins widow. A strain on logic. 5-26-36
(A) Good of kind (Y) Unwholesome (C) No

Charlie Chan at the Circus (Warner Oland) (Fox) Charlie's holiday with his children at circus suddenly spoiled by murders among circus folk. Suspicion cast on many, as usual, suspense, thrills, and Chan's solution masterful as always. Marred by Keye Luke's overacting as son. 5-12-36
(A) Good of kind (Y) **Good** (C) Perhaps

Dancing Pirate (Charles Collins, Steffi Duna) (Pioneer) Light, but long, musical romance of 1820 London and California, notable for Robert Edmond Jones technicolor, charming music, and Collins' superb dancing. Whimsical mixture of romance, adventure, and costume melodrama in merry vein. 6-2-36
(A) **Enjoyable** (Y) **Very good** (C) Good

Federal Agent (Bill Boyd, Irene Ware) (Republic) Elementary G-Man story of hero and heroine both tracking chemical villains making explosives for foreign powers. Misunderstood motives keep hero and heroine at odds until final marriage. Usual dark doings and furtive looks. 5-26-36
(A) Mediocre (Y) Hardly (C) No

The First Baby (Johnnie Downs, Shirley Deane) (Fox) Wholesome, well-intentioned little picture of young couple trying to live with "her mother". When baby comes, father revolts from mother-in-law control. Film suffers from banal dialog, inadequate acting, and stilted comedy. 5-19-36
(A) Amateurish (Y) Harmless (C) No interest

Florida Special (Sally Eilers, Kent Taylor) (Para) Romantic mystery melodrama. Cross Country train is setting for fast-moving, at times confusing murder mystery, with plots and counterplots by assorted travelers aboard. Jack Oakie's clowning an added "feature". 6-2-36
(A) Hardly (Y) Perhaps (C) Doubtful interest

For the Service (Buck Jones) (Univ) Western "Scouts" (a la Canadian Mounties), battling Indians and renegades, are joined by Commander's soft son. Buck Jones, of the pained heroic look, undertakes to train him. Boy fails and dies but Buck's "heroic" lie makes boy father's hero. Cloudy ethics. 5-12-36
(A) Hardly (Y) Perhaps (C) Doubtful

Forgotten Faces (Marshall, Michael) (Para) Tense, grim drama, convincing by fine acting and direction. Rich gambling-house owner, devoted husband and father, kills wanton wife's lover, places baby with foster-parents, and to prison. Later dies to save daughter from mother's blackmailing. 6-2-36
(A) **Fine of kind** (Y) Too strong (C) No

Frasquita (German production with adequate English titles) Merry, realistic marriage-comedy laid in picturesque Vienna, with Franz Lehar's music sprinkled thickly throughout. Two butlers have notable roles in the fun. Readily understood without knowledge of German. Lehar himself appears. 5-19-36
(A) (Y) Good of kind (C) No interest

The Golden Arrow (Bette Davis, Geo. Brent) (Warner) Thin, highly improbable comedy. Humble heroine, exploited as face-cream heiress for publicity purposes, gives ample chance for hero's misunderstandings, needed to keep story going. Much "wealth" and absurd amusements of ultra-rich. 5 26-36
(A) Perhaps (Y) Doubtful (C) No

House of a Thousand Candles (Holmes, Pichel, Mae Clarke) (Republic) Old Nicholson international-espionage yarn modernized with microphones and motors, but over-complicated plot, labored dialog, stilted acting and uninspired direction make it mediocre thriller. Confused or obvious. 6-2-36
(A) Weak (Y) Hardly (C) No

The King Steps Out (Grace Moore, Franchot Tone) (Columbia) Light, pleasing romance, charming in Viennese settings and simple melodies. Grace Moore surprisingly vivacious as capricious princess masquerading as seamstress, winning love of young emperor. A bit loud at times with too much Herman Bing. 6-2-36
(A) Pleasant (Y) **Good** (C) If it interests

The Last Journey (British film) (Atlantic) Hectic thriller of slight merit. Express train filled with motley collection of scheming passengers is driven wild by engineer crazed over supposed infidelity of his wife. Panic and impossible rescue. Crudely done throughout. 5-19-36
(A) Poor (Y) No (C) No

The Law in Her Hands (Margaret Lindsay) (1st Nat) Incredible, sensational stuff about girl-attorney as trickster counsel for racketeer till he commits murder. Then tricky conviction for him, and she has herself disbarred and marries D. A.—which makes everything right. 5-12-36
(A) Unpleasant (Y) Not good (C) No

One Rainy Afternoon (Lederer, Lupino, Roland Young) (UA) Light farce-comedy of engaging young actor who mistakenly kisses the wrong girl in darkened movie and becomes great stage idol in consequence. Spots are merely silly, but it is mostly amusing as a complete whimsy. 5-19-36
(A) (Y) Fairly good (C) Little interest

The Princess Comes Across (Lombard, MacMurray (Para) Multiple murder mystery on Atlantic liner, involving pseudo-princess, breezy band-leader, five famous detectives, with wisecrack comedy largely dominant. Deliberate false trails. Merrily played and fairly convincing. 5-26-36
(A) Good of kind (Y) **Amusing** (C) Hardly

Private Number (L. Young, R. Taylor) (Fox) Sensitive heroine, in need, becomes servant in wealthy home. Sincere love affair with son ends in secret marriage. Lascivious butler causes misunderstandings, artificially prolonged to happy ending for hero, heroine and baby. 6-2-36
(A) Fair (Y) Doubtful (C) No

The Reckless Way (Marion Nixon) (Puritan) Third-rate stuff about stenographer-heroine wanting career and wealth instead of marriage to poor but worthy hero. Various artificial complications, she changes her mind, etc. Crude and elementary in action, acting and dialog. 5-26-36
(A) Poor (Y) Poor (C) No

Road Gang (Donald Woods, Kay Linaker) (Warner) Worthy hero, framed for his fearless expose' of flagrant abuses of political dictator, suffers unspeakably in southern prison camp. Well-done, harrowing stuff to make one cringe over grisly suffering — and possibly think. 5-12-36
(A) Grim (Y) (C) By no means

Roaming Lady (Ralph Bellamy, Fay Wray) (Columbia) Artificial adventure romance. Wealthy heroine, in love with resisting aviator, pursues him tirelessly, even across Pacific, as stowaway, into hotbed of Chinese rebellion. Lively, unobjectionable little thriller, but strains credulity. 5-12-36
(A) Elementary (Y) Harmless (C) Hardly

Showboat (Irene Dunne, Allen Jones, Robeson, Winninger) (Univ) Outstanding production of famous Ferber opus with excellent direction, glorious singing, lavish sets, and able cast that makes the most of every role. Musical comedy can hardly be better done. Deserves its great success. 5-19-36
(A) (Y) **Excellent** (C) **Very good**

Slalom (German film, made in Switzerland) Feature length picture of winter sports in Alps, with almost no dialog, a thin and confused story, and some naive comedy. Merits are thrilling mountain photography, and superb exhibition of consummate skill on skis. 5-26-36
(A) Perhaps (Y) Fair (C) Fair

Snowed Under (Brent, Tobin, Farrel) (1st Nat) Highly artificial imitation of Seven Keys to Baldpate. Assorted characters in Connecticut farmhouse, snowed in, wrangle incessantly, scream wisecracks at each other, until sort of conclusion is reached. Hilarious, funny, tawdry and absurd by turns. 5-19-36
(A) Mediocre (Y) No (C) No

Song and Dance Man (Paul Kelly, Claire Trevor) (Fox) Backstage story adapted from Cohan stage play. Tells rise of small-time dance team from sticks to Broadway, the appealing hero devotedly stepping aside to let his partner go ahead. Dialog distinctly above average. 5-19-36
(A) Good of kind (Y) **Good** (C) Perhaps

Sons o' Guns (Joe. E Brown, Eric Blore) (Warner) Goodnatured, guileless hero "dislikes no one", sees no sense in war, but crazy misadventures get him in, lead to endless troubles, and finally to his friendly capture of machine-gun nest. Diverting absurdity and wholesome laugh at war. 6-2-36
(A) **Amusing** (Y) **Amusing** (C) **Amusing**

Three Godfathers (Morris, Stone, Brennan) (MGM) Grim melodrama of three western desperadoes made protectors, by chance, of orphan baby in waterless desert. Infant softens them and rouses devotion even unto death. Strong in spots, thickly sentimental in others. 5-26-36
(A) Fair (Y) Perhaps (C) Hardly

Under Two Flags (Colman, Colbert, McLaglen) (Fox) Stirring, colorful Ouida romance of French Foreign Legion and Arab revolt. Skilled direction, beautiful desert photography, some grim fighting. Commendably restrained film of humor, suspense and tragedy by outstanding cast. 5-12-36
(A) (Y) **Very good** (C) Too exciting

Unguarded Hour (Franchot Tone, L. Young, R. Young) (MGM) Excellent handling by distinguished cast of involved, not always logical English murder mystery. Roland Young's performance notable. Dialog fresh and swift-moving, interest and suspense well maintained, denouement very surprising. 5-19-36
(A) **Excellent** (Y) **Good** (C) No interest

Yellow Dust (Richard Dix) (RKO) Old style Western, fairly well done but story clumsy and confused at times. Villain tries jumping hero's claim to new gold mine and stealing heroine, but she foils him. Some character interest, and violent action kept within bounds. 5-12-36
(A) Hardly (Y) Harmless (C) Perhaps

Among the Magazines and Books

Conducted by STELLA EVELYN MYERS

Sierra Educational News (32:29-30, Mar. '36) "A Universal Educator" by Anna V. Dorris.

The years of 1936 and 1937 are conceded by all to become critical years in our history. To meet this crisis, it is imperative that the thinking of people be changed. There must be instilled into the hearts and minds of boys and girls, men and women, new ideals and new attitudes. "Surely we cannot afford to waste time, money nor energy on slow, inefficient, antiquated methods of procedure. . . . We must use only the most up-to-date direct methods that insure the greatest efficiency, with the least waste of time and energy. . . . When such modern devices (as the slide, motion picture, and radio) are common and necessary in home, church and business world, and have actually become a part of life itself, surely every educational endeavor must make proper and sane use of such twentieth century tools if any satisfactory degree of efficiency is to be attained."

Mrs. Dorris elaborates four fields in which the talking picture should be functioning for social education and conduct betterment, and makes a ringing appeal to every citizen to consider forwarding the use of the greatest educational tool of modern times as his personal responsibility, since civilization can rise no higher than its educational system.

Nebraska Educational Journal (16:87, Mar. '36) "The Motion Picture as a New Tool for a New Education," by Fred W. Orth.

The world has used the written word for 6,000 years, and the motion picture for only 40 years. "The written word has probably reached the peak of its efficiency in literature and education. It is almost certain that the motion picture will prove to be a superseding agency." By this means in a few days a student may acquire what it would otherwise take a whole life time to learn. Impressions thus gained deepen with time, and attitudes are changed powerfully. A like appeal is made both to young and old. "To the educator it should be worth going to as much trouble to learn the camera and the screen as "it takes to learn to read and write."

Education (56:421-424, Mar. '36) "Why Visual Materials Appeal in Science," by J. M. Stackhouse.

Since Visual Aids cost far less per pupil than expensive laboratory equipment, it is to be expected that they would be used in inverse ratio. However, it is only in schools with the better equipment, as a rule, where visual aids are to be found. A single definite slide, costing 50 cents, is mentioned as containing the equivalent of $8.50 worth of microscopic slides. The High Schools of North Carolina are now permitted to meet certain minimum equipment requirements by the use of a lantern and slide science units. Handmade etched slides are highly recommended for science classes. While visual aids are apparently introduced more into college work than secondary work, college teachers are almost unanimous in the opinion that they should be employed more extensively in the High School.

The School Executive (55:290-292, Apr. '36) "Planning the Mathematics Classroom", by Fred L. Bedford.

In this excellent presentation of plans for furnishing a mathematics classroom, one section is devoted to, "Auditory and Visual Teaching Aids". The screen for projection from a motion picture machine, lantern, and reflectoscope is placed above the front blackboard. By using the reflectoscope, scores of graphs can be seen, interpreted and discussed by the class in one period.

The Illinois Teacher (24:284-285, May '36) "The Program of Visual Education in the Elgin Public Schools", by E. C. Waggoner.

Visual aids are becoming more and more important as the school assumes its obligation to meet the needs and requirements of modern life. The schools of Elgin, Illinois, have been developing a program along this line for the past six years. The writer gives information that should be most helpful for schools seeking definite data as to equipment and the best use of materials. Planning the program ahead of time, the correlation of aids with the curricula, and what to do by way of preparation for a film when no printed guide is furnished, are among the helpful hints. A Science Club has raised over six hundred dollars for equipment. Student help is ably managed, and one visual lesson is run in each building every week of the year, but the number is to be increased to two programs per week for each building.

The School Review (44:283-287. April '36) "Projected Visual Aids in Vocational Agriculture in Iowa", by A. H. Hausrath.

A study has been made of the use of visual aids by 109 departments of vocational agriculture in the High Schools of Iowa during the year 1934-35. The results obtained are well elucidated with three tables included. No budget allowance and no equipment available were the chief deterrents in the use of projected materials. The greatest use occurred in the regular classrooms, the next greatest use in a special room, and the least use was in the auditorium.

The Nation's Schools (17:68, May '36) "Effective Use of Motion Pictures", by J. A. Hollinger.

The author, who is of long and extended repute in the use of visual aids, says, "The printed page is rather drab, inartistic and frequently verbose. The motion picture on the other hand, is usually interesting, artistic and comprehensive." The Pittsburgh school district has at least twenty reels of 16 mm. motion picture films in every school building. Four main uses of motion pictures are described, and four others are enumerated. A Visual Instruction Committee meets as a discussion group once every two months.

Science Education (20:65-67, Apr. '36) "Some Techniques in Microprojection", by Frederick L. Fitzpatrick, Teachers College, Columbia University.

Important topics treated are: the use of "cooling cells", and other cooling fluids where observation of specimens is desired over fairly long periods of time; preparation of microprojection slides; and preparation of cultures. This clearly developed article promises to fill a real need of teachers of science who are using the latest projection discoveries.

Church Management (12:293-294, Mar. '36) "Successful Visualization," by Austin J. Hollingsworth.

The author, who is pastor of a church in a district of 200,000 population, has added scores to his church attendance, and has been able to meet additional expense through augmented contributions by the use of visual materials, although the type of service has been strictly religious. Detailed description for projection is given so clearly that any one following the directions could scarcely make a mistake in the selection of a screen, arrangement of slides, or in failing to have the address characterized by the dynamics of movement, even in the use of still pictures.

Educational Abstracts (Jan.-Feb. '36) This is the first issue of a new publication that promises to fill a great need of educators. Over forty well-known professional people are co-operating on giving an array of the gist of all significant educational articles published in America and abroad. The purpose of each article, a description of the data analyzed, the method of investigation or discussion, and the final evaluations will be treated in each abstract. A comprehensive and systematic account of contributions to fact and theory in education will be made available in this manner. Thirty-one classifications of content are made, including some of the newer fields, such as, Adult Education, Character Education and Behavior Problems, Curriculum, Education of Exceptional Children, Mental Hygiene, and Pre-School Education. The first copy contains eighty pages, the publication promising a selective function in the whole field of education for those doing research, or wishing to know what is available in any special department of educational method.

Book Review

MATERIALS OF INSTRUCTION, *The Eighth Yearbook of the Department of Supervisors and Directors of Instruction of the National Education Association, by* a Committee of the Department, Fannie W. Dunn, Chairman, Teachers College, Columbia University, 1935.

Every up-to-date teacher will wish to own or have access to this excellent presentation of point of view and scope of the field of materials of instruction; materials afforded by the environment, such as the book and the museum, and materials for the fine and practical arts; concluding with organization and admistration of materials. An appendix includes bibliographies.

Particularly pertinent in the field of visual method, we observe the "hierarchy of symbolism" from Hollingsworth, in which experiencing descends from seeing actual events or handling concrete materials through dramatization, motion picturing, static picturing, graphic representations, verbal account and description, symbolic description. "Of superior concreteness . . " as Hollingsworth indicates, "is the motion picture representation, and photographs, slides, and stereographs follow close as means of clear perception." Nine criteria for selection and use of visual materials are quoted from, "Social Studies in the Public Schools of Ann Arbor, Grades Three to Six." "The Environment as a Primary Source of Materials of Instruction," by Fannie W. Dunn, is most suggestive for both rural and urban education. The account of the Ann Arbor Educational Experiment Station makes one believe that wise educational leadership may yet salvage civilization.

Under "Modern Aids for Experiences in Learning," by W. M. Gregory, the entire field of visual method is pointedly treated in a survey of 23 pages. The ability or desire to use the environment varies with the cultural stage of a people. "As civilization advanced, the book became the important tool of learning, replacing the trial and error method to such a degree as frequently to obscure the fundamental relation that method bears to progress. For, even in this complex mechanical age, learning from experience is still fundamental to living. Mere word learning without experiences is useless verbalism. The words of the printed text are not ideas until they have been transformed into concepts through real or vicarious experiences, which are consequently of primary importance." First-hand experience is often too expensive and too time-consuming. "The motion picture is the greatest tool for conveying human experience that has yet been invented. It gives everyone a front seat as an eye witness to an event. It is destined to influence civilization far more than did the printing press." Schools are lacking in these modern learning tools, quite frequently because of lack of imagination and ingenuity

(*Concluded on page* 187)

Department of Visual Instruction

Conducted by E. C. WAGGONER, Secretary-Treasurer

More About "No Meeting in Portland"

IT WAS to be expected that omission of the Department meeting in Portland at the summer session of the N. E. A. would meet hearty disapproval in some quarters. It has. While the eastern three-fourths of the country has approved the action with practical unanimity, some opinions from the far West credit the Officers and Executive Committee of the Department with assorted weaknesses and distorted motives, such as sheer arrogance, selfish desire for control, abysmal ignorance of western achievements, and total lack of vision. In this limited space specific refutations are impossible, and doubtless also useless. We will merely state that our critical friends in the West cannot possibly be as keenly disappointed as ourselves. There were no dark motives behind the decision. It was primarily, and regrettably, a matter of cost. The Department treasury could not meet it, and certainly the officials cannot reasonably be expected to pay the deficit personally. In fairness, indeed, the critics should bear in mind that all the present officials have furnished their own time, effort and expenses to prepare and attend many meetings of the Department, and of similar organizations preceding it, over a period of five to twenty years past. This hardly indicates lack of devotion to the visual cause.

Strangely enough, the decision seems evidence of courage rather than weakness, of sound policy rather than lack of vision. The Department, to be sure, has enjoyed more growth in the past six months than in any like period previously. Well toward 300 members have been enrolled, which has meant revenues greater than have often been received through an entire year. Why, then, no Portland meeting? Because funds have been devoted to the specific end of growth, without which there is no significant future for such a Department. Much work and expense went into the St. Louis meeting, considered by the many attending not only "successful" but distinctly encouraging for the future. Far greater cost was involved in the long and careful preparation, through the summer and fall of 1935, of the unique Questionnaire, carrying special offers of membership in the Department, for circulation to individual schools over an extended period of time. This Questionnaire has the double purpose of gathering definite data on the visual instruction field which the Department should have been collecting for years past, and of increasing steadily each year the Department's membership.

Visual Instruction, as a recognized factor in American education, may be said to be about 20 years old. The first attempt at a national organization was in 1917. For a systematic effort to amass national statistics on the field we have had to wait until 1936. Then, two such efforts were launched—excellent proof of growing interest. Both began in January. They are the Questionnaire sent out from Washington under auspices of the U. S. Office of Education, and the Questionnaire sent out from Chicago by the Department of Visual Instruction of the N. E. A. The two differ so fundamentally that they complement, not duplicate each other. Both are needed for ultimate, complete knowledge of the field.

The Washington questionnaire was exhaustive, a document of several pages; besides visual data, it included also radio and much of an executive, administrative and economic nature; it went to School Superintendents; the full mailing of 20,000 was done practically at one time; returns are in, and completed results are expected in printed form by July, 1936.

The Department questionnaire is concerned solely with visual instruction; it is carried wholly on a government postal card, membership offers included; it goes solely to individual School Principals; full mailing of 100,000 to 200,000 will be done gradually; partial results will appear at intervals in THE EDUCATIONAL SCREEN in the space officially reserved for the Department; complete results can be ready only at some future date necessarily unknown at present. Only experimental mailings of this Questionnaire have been made so far, chiefly with a view to determining the possibilities for its self-support from memberships taken by Principals and Teachers replying. With immense satisfaction we report here the evidence of this point.

Partial mailings have been made to schools in seven states only—Wisconsin, Illinois, Missouri, Iowa, Kansas, Pennsylvania, California — a total mailing of something over 5,000. Returns, at this writing, number over 900, or about one-sixth of the total sent out. As the mailings included many small rural, even crossroads schools, and as they were made in the less favorable half of the school year, the proportion of returns may be called fairly satisfactory. But the startling fact is that over 13% of all cards returned ordered membership in the Department of Visual Instruction. If the seven-state experiment is anything like average for the country, deductions are most gratifying. It will mean over 100 Department members from each 5000 mailing. Should the national results hold up to even half this proportion, Department membership will pass all previous records very soon. Growth is more important than any single meeting for the future of the Department of Visual Instruction.

N. L. G.
E. C. W.

Program of National Conference on Visual Education and Film Exhibition

(Formerly known as DeVry Summer School of Visual Education)

June 22 to 25 Inclusive, at Francis W. Parker School, Chicago

Monday, June 22

9 to 12 A. M.—*Film Showings*—"Our Debt to Mother Earth" (American Steel & Wire Co.), "V-8 Honey Moon" (Ford Motor Company), "Teaching Penmanship" (Alma B. Rogers, Director Visual Education, St. Louis County Schools).

1 to 3 P. M.—*Developments in Visual Education*

"Visual Education In the St. Louis Public Schools"—Amelia Meissner, Curator, Educational Museum of the St. Louis Public Schools.

"One Film Serving 8 Years in the St. Louis Schools"—Elizabeth Golterman, Ass't Curator, Educational Museum.

"Visual Education in a Small High School" (with demonstration) — A. B. Roberts, Principal Haw Creek Twp. High School, Gilson, Illinois.

"Visual Instruction Service at Iowa State College"—H. L. Kooser in Charge, Visual Instruction Service.

3:15 to 5 P. M.—*Film Exhibitions*—"Movies Stimulate Travel" (Parkhill Tours), "The International Harvester Diesel" and "Boulder Dam" (International Harvester), "Golden Hands" (Fruit Dispatch Co.), "News Reel" (Jose R. Nin, San Juan, Porto Rico), "Forward" (Made by DeFrenes for Atlantic Refining Co.).

7:30—Report on the "National Visual Instruction Survey"—Hon. C. M. Koon, U. S. Office of Education, Washington, D. C.

8 to 10 P. M.—*Film Exhibitions* — "Solvenized Motor Fuel" (Pure Oil Co.), "Take Me Out to the Ball Game" (The official American League Film, sponsored by Fisher Body, Detroit Division, General Motors Corporation), "Glass Containers" (Whitall Tatum Co.).

Tuesday, June 23

9 to 12 A. M.—*Film Exhibitions*—"Cotton from Seed to Cloth" and "Drinking Health" (Don Carlos Ellis for Films of Commerce), "Sunkist Speaks" (California Fruit Growers Exchange), "Northern Wisconsin" (The C. & N. W. Ry.), "Pan American Film" (Pan American Airways), and Socony-Vacuum Oil Co. film.

"Visual Education in The Skokie Valley CCC Camp"—W. L. Randle, District Educational Adviser, Glenview, Illinois.

"How the Motion Picture Saves Time"—E. S. Inglis, Manager Manufacturers News, Chicago.

1:00 to 3 P. M.—*Developments in Visual Education*

"The Department of Visual Education, Public Schools, Kansas City, Mo."—Mr. Rupert Peters, Director.

"The Department of Visual Instruction at the University of Wisconsin"—Mr. J. E. Hansen, Director.

"Administrative Problems in Visual Education" — W. J. Hamilton, Sup't Oak Park Schools.

3:15 to 5 P. M.—*Film Exhibitions*—Effective Use of Motion Pictures—"U. S. Coast Guard Series—J. A. Hollinger, Director, Department of Science, Pittsburgh Schools, Pittsburgh, Pa. "Overcoming the Limitations to Learning" (Sound film)—Miss J. M. Carter, University of Chicago Press. "Three Women"—sound film in technicolor—(General Electric Co.), and "The Sponge Industry" (James H. Rhodes & Co., Chicago).

Wednesday, June 24

9 to 12 A. M.—*Film Exhibitions*—"A New Adventure" (Household Finance Corporation), "As We Forgive" (Religious Motion Picture Foundation), "Filming School Activities" (Robert E. Hughes, Evanston Township High School), "W. P. A. Work" (Don Arthur Maust, Director Visual Education W. P. A., Uniontown, Pa.)

"Educational Lantern Slides in the Chicago Public Library"—J. R. Patterson, Chief Visual Materials Department, Chicago Public Library.

1 to 5 P. M.—*Developments in Visual Education*

"Visual Education as an Integral Part of the Elementary School Curriculum"—Prof. E. T. McSwain, Northwestern University, Evanston.

"Films for Character Building"—Dr. I. E. Deer, Motion Picture Producers & Distributors of America.

"The Operators Club"—M. O. Hawbaker, James Whitcomb Riley High School, South Bend, Ind.

"Visual Education at The Francis Parker School"—W. F. Worthley.

"The Yale 'Chronicles of America' in the Gary Schools"—H. S. Jones and A. H. Jones, Gary, Ind.

"Making Motion Pictures As a Unit of Instruction"—David U. Russell, National College of Education, Evanston.

"The Teachers' Opportunity in Visual Education"—John Y. Beaty, Editor Rand McNally Bankers' Monthly, Chicago.

7:30 to 10:00—*Film Exhibitions and Addresses*

"Visual Aids a Basic Technique in Adult Education"—Professor J. G. Freeman, Northwestern University, Evanston.

"Women's Clubs and Motion Pictures"—Mrs. F. J. Waindel, Better Films Council, Oak Park, Ill.

Sound Film (3 r) "Saving Seconds" — Geo. Staunton, Principal, Maywood, Ill.

"Teaching Science with Films"—E. B. Thornton, Twp. High School, Arlington Heights, Ill.

Silent Film (1 r) "Behind Hospital Doors" (in color) A Community Chest Film, made by Louis J. Mathias, Director of Activities, DeVilbiss High School, Toledo, Ohio.

Thursday, June 25

9 to 12 A. M.—*Film Exhibitions* — "Nature's Gangsters" and "Michigan Beaver" (Department of Conservation, Lansing, Mich.), "Power & Progress" (Caterpillar Tractor Co.), "Remember Jimmy" (Keep Chicago Safe Committee), "The World Rolls On" (Shell Petroleum Co.).

"Home, School and Hollywood"—Miss Emma Abplanalp, Film Board of Trade, Chicago.

"The Child Conservation League"—Mrs. Grant Smith, Child Conservation League, Chicago.

1 to 3 P. M.—*Developments in Visual Education*

"The Evolution of Sound"—W. N. Littlewood, Educational Director of DeForest Training School, Chicago.

"A New Educational Film Catalog"—Miss Dorothy Cook, H. W. Wilson Co., New York City.

"Giving 'Talkie Effect' to Silent Films"—Mr. Albert H. Goodrich, Assistant Principal, Amundsen High School, Chicago.

3 to 5 P. M.—*Film Exhibitions*—"The ABC Washer" (Herbert Georg Studio, Springfield), "Digging into the Past" (Metropolitan Museum of Art, New York City), and "Selling Standard" (Standard Oil Co. of California).

"Work of the Congress of Parents and Teachers on Visual Education"—Mrs. W. H. Ross, Motion Picture Chairman, Ill. P. T. A., Chicago.

"Motion Picture Values"—Mrs. Chas. Holton, Illinois Federation Women's Clubs, Chicago.

"Visual Education in the Griffith, Ind., Public Schools"—Superintendent Donald L. Simon.

News and Notes

Conducted by JOSEPHINE HOFFMAN

New Sound Slide Film Series

The Ford Motor Company has just released the first of a series of non-advertising educational sound slide films, entitled *The Story of Wool and Mohair,* which is available to educational societies, schools, clubs and other organizations for as many showings as are desired. The film presents a tabloid history of the textile industry, covering ranching, spinning, weaving, dying, testing and other principal steps in the making of wool and mohair for upholstery cloth. The subject matter is treated entirely in an informative manner with a musical background and recorded conversation.

Distribution of these sound slide films is to be made through Ford dealers, who will supply complete projection equipment if desired.

Showing of Teacher-Made Educational Films

The most recent showing of films by the Audio-Visual Education Group of Teachers College, Columbia University, on May 12th, featured the following motion pictures produced by teachers to fit their own needs:

Creative Design in Painting, by Professor Charles J. Martin; *Performance Testing,* by Dr. Gertrude Hildreth; *The Heart,* by Charles A. Gramet, for use in high school biology classes; and *Typical Activities in the Five-Year Group at Horace Mann School of Teachers College,* by the Nursery-Kindergarten-First Grade Department, Teachers College. Dr. Elias Katz collaborated on the first two films.

Convention of Cinema Appreciation Group

The Cinema Appreciation League was founded under the auspices of the American Institute of Cinematography by teachers of twenty different states at the conclusion of the 1935 Summer Session of the Department of Cinematography at the University of Southern California, Los Angeles. It was decided at that time to have the second annual convention on July 24-28th, 1936. The program will feature Dr. Robert Kissack, University of Minnesota; Dr. C. M. Koon, U. S. Office of Education; Dr. Edgar Dale, Ohio State University; Dr. Frederick Thrasher, New York University and others.

Ohio Motion Picture Institute

For the purpose of spreading information in an effort to attain the greatest benefit, educational and recreational, from an intelligent use of motion pictures, Cincinnati Council of the Parent Teachers Association sponsored the Motion Picture Institute held at the University of Cincinnati, April 22.

Some of the subjects discussed include "Parental Responsibility", "Children, Movies and the Court", "Visual Education", demonstration of "The Use of Visual Aids to Education" by B. A. Aughinbaugh, and "Why Teach Motion Picture Appreciation", followed by a panel discussion on the same subject. Students from two of the junior high schools of the city also participated in the program.

A Report from Geneva

At the meeting of the League of Nation's Child Welfare Committee in Geneva last month, Dr. Edgar Dale of Ohio State University was among the speakers. At a session devoted to motion pictures he told the League committee that there would be tax-supported motion pictures, just as "our public libraries are based on the principle of public taxation for child welfare." He urged development of special films for children similar to special children's books, and submitted a study of this subject in which he suggested that several nations work together through the League to subsidize the making of such films. He further recommended the teaching of motion picture appreciation in the secondary school curriculum.

Dr. Dale went to Geneva as spokesman for the National Congress of Parents and Teachers in his capacity of motion picture chairman. He also represented the National Council of Teachers of English, and the American Council of Education.

Alan Cameron of the British Film Institute presented a report analyzing 2500 school children's essays. The children wanted their historical films accurate, he said, and they liked broad comedy and action. Miss Charlotte Whitton, representing child welfare groups in Canada, proposed an international exchange of juvenile films.

Film-Art Programs

The Art Institute of Chicago is to be congratulated upon a new venture in the art of the film. A series of three programs have been given this spring, and a longer course of eight programs is announced for next year, tracing the development of the art and experimental film from early beginnings in France up to the present.

Novel productions have been, *Prince Achmed,* photographed from silhouettes in motion, and Jean Cocteau's *The Blood of a Poet.* The producer of the last film has written poems extensively, and has three novels translated into English. He has also produced drawings and composed music. The filmic poem gave latitude to all of these arts. It blends fantasy and fact, dream and reality into a poetic pattern, after the manner of Sur-Realiste artists. Images and the symbol of Romanticism produce the required dislocation. The theme is that "a poet writes with his life blood", and that the work of his creation exercises a tyrannical, menacing, and possibly a fatal influence upon the cre-

(Concluded on page 195)

Film Production in the Educational Field

Conducted by F. W. DAVIS
Department of Photography
Ohio State University, Columbus

IN order to determine the most common errors committed in the production of teaching films a large number of such films were viewed and their faults tabulated. The results of this experiment were sufficiently interesting to warrant a discussion at this time.

The tendency to underexpose the film was the most common fault. Many reversible films were so dark in certain scenes that they could barely be seen on a large screen with an average power projector. Some of these could only be clearly seen when they were projected a distance of about ten (10) feet on a small beaded screen. A film for teaching purposes should be capable of being shown to a group of at least several hundred and be clearly visible on a screen about 8′ x 10′. This was not surprising however, as it is realized that this matter of exposure is one of the most difficult barriers for the average amateur to overcome. Many of the producers had used exposure meters but as was stated in a previous issue the possession of a meter is not infallible insurance against faulty exposures. One must know the meter, practice with it on many short strips of film under various conditions of lighting or in other words become as familiar with the meter as with the camera itself.

The next common fault was that of "Out of Focus", or slightly blurred pictures. This is a condition that may be passed by lightly by some audiences but it is vital to the success of the film. We have noticed that in many cases a person viewing a film slightly out of focus will not be conscious of the condition as such but immediately will grade a sharply focused picture as superior, not knowing exactly why. It seems to be a very elusive fault. To one accustomed to viewing motion pictures it is readily apparent.

With modern lenses and emulsions with their high resolving power it is possible on 16 mm. film to show very fine detail such as lettering or printed matter on cards. All of this means nothing if the camera is not properly focused. The cameras equipped with auxiliary focusing attachments seem to give a higher percentage of sharp pictures than those without it. However, if the distance from camera to subject is measured accurately and the lens scale set accordingly, very sharply focused pictures will result.

Next in the fault line we find the companion of underexposure, namely, overexposure. With reversible film (which most producers use, although the negative-positive process is generally much better) the results will be thin and washed out with very little detail. This must be watched especially in the photographing of very light subjects such as white cards with printed matter on them.

The next error is one of omission rather than commission and has to do with the method of production rather than any technical qualities. We find many films are made with no close-ups or enlarged sections. The theatrical producer has long been conscious of the dramatic effect of close-ups and uses them quite regularly. We can use them for the same effect in teaching films as well as to secure maximum detail or clarity in a small object or process. A set photographed at the same distance with the same lens throughout becomes monotonous and loses its interest. If this same film is broken up with close-up shots spaced at intervals it will hold the interest much easier. A picture at close range omitting all extraneous subject matter, will localize the interest where it should be.

Probably the next item that we should list is that of "Unsteady Pictures." Some films are made holding the camera in the hand which, of course, is very poor technique, as a tripod should always be used. Then too, old or inefficient cameras are responsible for a lot of jerky frames.

Weak titles are the ruination of many otherwise excellent films. Some producers feel that upon the satisfactory completion of the subject matter photography the film is practically done. This is not the case however, for titling is fully as important. One must remember that although the person producing the film may be perfectly familiar with the processes or subjects photographed, a person viewing the results for the first time must have it explained to him clearly by means of titles. The titles must be short, concise and packed full of valuable data, as long tedious titles are not only expensive but tend to make the film lose the interest of the observers.

Faulty lighting comes next in line. It is rather hard to draw a definite dividing line between good and bad lighting so that this factor was not graded too severely. However some scenes of certain films were so poorly lighted as to be hardly visible. The general tendency is to get along with the least amount of lighting units possible, with the resulting spotty illumination. The better films all were lighted very brilliantly and the lens "stopped down" to compensate for the intensity.

Unsatisfactory subject matter for motion pictures and improper length of film are the concluding errors. Some films would have been better if they had been shortened, cutting out uninteresting irrelevant scenes while other films would have been improved if more film had been used. More footage per scene and more explanatory scenes inserted throughout the film would clarify certain subjects and on the whole make a much smoother presentation.

Many minor points were graded along with the above but this resumé will give the prospective pro-

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Programs furnished under this self-financing plan are supplied by Walter O. Gutlohn, Inc., 35 West 45th Street, New York City, who are well known in this field. Films available include such classics as Jane Eyre, The Last of the Mohicans, and other famous works; sports, including sport instruction; news; and other features.

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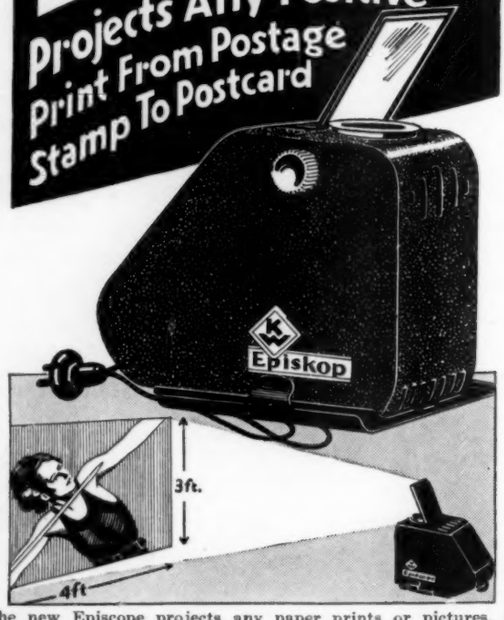

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ducer an idea of what faults have been committed by others so that he may guard against them in the future.

What to Look for in Choosing Projection Screens for your School

WHERE to project the picture is one of the first problems confronting a new user of visual teaching aids.

Whether the teaching material is film slides, glass slides or motion pictures, it must have a screen of some kind upon which it can be projected.

Because a powerfully illuminated picture can be seen when projected on a light colored wall or on the back of a wall map, some schools mistakenly believe that such make-shifts serve the purpose well enough. Although pictures projected on such screens can be seen, they are dull and are often blurred and indistinct. Besides being a strain on the students' eye-sight, make-shift screens fail to clarify important details with the result that much time is lost answering questions and making explanations, which should be unnecessary.

Make-shift screens, furthermore, do not do justice to the beautiful and carefully prepared teaching material, which the school has rented or purchased. For complete satisfaction the screen must be as up-to-date and efficient as the teaching material and the projector.

Progressive schools realize this and are careful to choose screens of the right type for their various projection requirements. Some of the most important factors which they consider in making their selection are the light reflective quality of the screen, its method of operation, portability and ability to withstand wear.

The leading screen manufacturers have been working on the problem of the light reflective quality of screen materials for many years. They have studied many different types of screen materials and have developed screens with a variety of surfaces to meet every projection requirement.

The three principal types of screen surfaces suitable for school requirements are white painted, silver, and glass beaded.

The white screen is used in large auditoriums where many of the seats are located at wide angles from the center of the screen. The white screen gives the best distribution of light to all parts of the auditorium, including the side seats. For seats immediately in front of the screen however, the white surface does not reflect the light as brightly as either the silver or glass beaded surface.

The glass beaded screen is a white canvas material, the surface of which is covered with millions of tiny beads of glass. This surface when viewed

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Here are two typical units—representative of the fifteen which are sent you during the school year:

UNIT III, SCHEDULE XI
(Adapted to the Grades & High School)

PERU (Geography) ..... 1 reel
An Eastman Teaching Films Production.
BIRDS OF PREY (Nature Study) ..... 1 reel
An Eastman Teaching Films Production.
ONE BEST PET (Juvenile) ..... 1 reel
A Snooky, dog, donkey and pig story. A Chester Production.
FIRE PREVENTION (Physical Science) ..... 1 reel
An Eastman Teaching Films Production.
TERMITES (Biological Science) ..... 1 reel
An Eastman Teaching Films Production.
STREET SAFETY—FOR ADVANCED GRADES (Health) ..... 1 reel
An Eastman Teaching Films Production.
DAYS WE LOVE (Literature) ..... 1 reel
One of James Whitcomb Riley's Poems.
TABLEWARE (Home Economics) ..... 1 reel
An Eastman Teaching Films Production.

UNIT III, SCHEDULE X
(Adapted to the Grade Schools only)

GRASS (Geography) ..... 3 reels
One of the great pictures of all time. This is not fiction but the actual struggle for life of a Persian tribe in its search for grass for the cattle.
LITTLE DUTCH TULIP GIRL (Juvenile Literature) ... 1 reel
A Madeleine Brandeis production — Katrina shows Tom her native land.
THE HISTORIC HUDSON (History) ..... 1 reel
Scenes and incidents made famous by Washington Irving.
THE MONARCH BUTTERFLY (Nature Study) ..... 1 reel
A complete life-history of the butterfly.
THE DIGESTIVE SYSTEM (Health) ..... 1 reel
An Eastman Teaching Films production. How various foods are digested and assimilated.
THE FARM (Juvenile) ..... 1 reel
An Eastman Teaching Films Production.

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from locations in front of the screen gives a picture three times as bright as that obtained with a white painted screen, using the same illumination. The glass beaded screen is the popular choice for use in class rooms with observation angles of 20 degrees or less.

Utility features should also receive careful consideration in choosing a portable screen. The school which is contemplating the purchase of a portable screen should pay careful attention to the type of mounting and the method of operation. If the screen is to be carried from one class room to another, it should be compactly built, comparatively light in weight, and so simplified in construction that it will require only a few minutes' time to set up or take down.

Several of the box screens on the market meet these requirements very effectively. The screen is mounted on a spring roller in a sturdily built box, covered with leather, or imitation leather. The screen is lifted into position and held rigid by a collapsible support at the rear of the screen.

In another type the screen is mounted in a durable metal case with pivoted rubber tipped feet which rest on a desk or table. One available model is mounted in a metal case, which is pivotally attached to a specially designed tripod. This type does not have to be set on a desk but stands on its own legs.

Where the screen is to remain permanently in one room the school would perhaps select a hanging type of mounting with the screen on a roller and mounted on the wall. It is operated on the same principle as a window shade.

If scholastic standards are to be raised, teachers must be given an opportunity to use the most advanced methods which have proved sound. The tremendous growth in the use of visual aids, which has taken place in the last ten years, is proof of the value of motion pictures, film slides, glass slides and similar material which simplifies the teachers' task. To get the utmost benefit from visual training methods, the teacher must have correct equipment . . . an efficient up-to-date screen as well as a modern projector.

Among The Magazines and Books

(Concluded from page 180)

on the part of school officials. High Schools, in spite of laboratories and shops, make less use of objective methods than do the Elementary Schools. Field trips, exhibits, and picture collections are discussed with educational suggestions. The use of visual aids in geography is extensively treated with sample lessons given. The use of slides and motion picture technique are followed by a list of films that are widely used. The sound motion picture "adds more reality to the material and, as a tool for giving experiences, equals or perhaps far exceeds the printed page in importance."

School Department

Conducted by DR. F. DEAN McCLUSKY
Director, Scarborough School, Scarborough-on-Hudson, N. Y.

Film Comprehension Test

(On The Chronicles of America Photoplay, "Daniel Boone")

THE following "film test" was developed for use in testing approximately two thousand pupils of different age, grade and intelligence levels for the purpose of comparing these different groups regarding their comprehension of educational films. The experiment forms the basis of the writer's Ph. D. Thesis which is titled, "The Relationship Between Acquired Information or Knowledge Obtained from Educational Motion Picture Film to the Intelligence, Age, Grade and Type of Pupil."

The film test is the result of presenting the film to several groups of teachers who submitted as many questions as possible. These questions were analyzed and a preliminary test of 60 questions made up and given to some two hundred pupils in grades 2 through 8. The results of this test were again carefully analyzed and from the data secured these two tests were prepared.

The questions for the most part require only a careful observation of the film with no reading ability of the titles to be answered. However, questions 31 to 35 are given in the titles and 36 to 40 require some reasoning or comprehension of the film subject. In this way it is hoped to compare not only film comprehension with different groups but also of different types of film questions.

The questions are in 4-page printed form, the first page for Title, Name, Grade, etc., and with the following instructions.

INSTRUCTIONS: Draw a line under the right word or group of words in each question and place its number in the parentheses at the end of the dotted line. There is only one right answer to each question so do not underline more than one answer.

SAMPLE: Much of Daniel Boone's trip was through?
1 swamps 2 plains 3 forests 4 meadows ..... (3)

The right answer or word is "forests" so a line is drawn under this word and the number 3 is placed in the parentheses at the end of the dotted line. This is the way all questions should be answered. When the teacher tells you to start, turn over the page and mark your answers.

1. Daniel Boone went through country that was?
   1 Swampy 2 hilly or mountainous 3 grassy
   4 flat and open ..... ( )
2. The gun Daniel Boone carried was?
   1 tiny 2 short 3 long 4 little..... ( )
3. The houses were protected by a wall of?
   1 logs 2 stone 3 earth 4 brick..... ( )
4. Daniel Boone on his trip had to look out for?
   1 storms 2 falling trees 3 traps 4 Indians..... ( )
5. The houses were built of?
   1 stone 2 smooth boards or lumber 3 logs
   4 brick ..... ( )
6. The windows in the houses were?
   1 many 2 few 3 one 4 none..... ( )
7. The trees of the forests were?
   1 large 2 few 3 small 4 short..... ( )
8. The number of people was about?
   1 (10) 2 (1000) 3 (5) 4 (50)..... ( )
9. Daniel Boone made his trip by?
   1 horseback 2 foot 3 boat 4 wagon..... ( )
10. The number of men and women was?
    1 the same 2 more women 3 more men
    4 no women ..... ( )
11. The Indians met Daniel Boone by?
    1 walking up to him 2 creeping up to him
    3 shooting him 4 jumping on him..... ( )
12. Clothes were washed in?
    1 metal tubs 2 the river 3 hollow logs 4 pails... ( )
13. The number of children was about?
    1 (100) 2 (2) 3 (25) 4 (5)..... ( )
14. A tame or domestic animal in the settlement was?
    1 goat 2 pig 3 cat 4 dog..... ( )
15. Another tame animal was a?
    1 sheep 2 donkey 3 cow 4 rabbit..... ( )
16. The number of stories high the houses were?
    1 (4) 2 (1 and 2) 3 (1) 4 (3)..... ( )
17. The people got some food from?
    1 hunting 2 the forests 3 fishing 4 the Indians.. ( )
18. Daniel Boone wore a hat made of?
    1 wool 2 silk 3 fur 4 straw..... ( )
19. The Indians fought?
    1 in the open 2 from behind trees
    3 in large groups 4 on horses..... ( )

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Rockefeller Center New York, N. Y.

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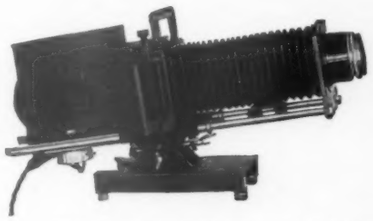

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20. Before Daniel Boone left he looked at a?
1 newspaper 2 map 3 picture 4 book.....( )
21. Daniel Boone wore clothes made of?
1 wool 2 furs 3 silk 4 leather or buckskin.....( )
22. The west in those days was?
1 thickly settled 2 many white people
3 same as today 4 wild.....( )
23. The news of the Declaration of Independence was brought by?
1 a man on foot 2 a man on horse
3 telegraph 4 man and wagon.....( )
24. Daniel Boone left a family that was?
1 large 2 no family 3 small 4 only his wife.....( )
25. Hiding in the forest were?
1 soldiers 2 snakes 3 Indians 4 wild animals...( )
26. The animal killed for food was a?
1 bear 2 deer 3 wolf 4 pig.....( )
27. Logs were brought into the settlement by?
1 wagons 2 horses dragging them
3 rolling them 4 wheelbarrows.....( )
28. Daniel Boone carried or wore a?
1 gun 2 sword 3 axe 4 club.....( )
29. He also had a?
1 hatchet 2 pistol 3 shovel 4 stick.....( )
30. When Daniel Boone first went away, how many went with him?
1 two 2 none 3 all the people 4 one.....( )
31. The arrival of the news meant that the people belonged to the?
1 French 2 English 3 part of a new nation
4 Indians .....( )
32. The man who longed to explore this land was?
1 Judge Henderson 2 Daniel Boone
3 Flanders Calloway 4 Jemima Boone.....( )
33. A river shown on the map was the?
1 Delaware 2 Hudson 3 Mississippi 4 Detroit..( )
34. The Indians did not kill Daniel Boone because they?
1 were afraid of him 2 thought he was a medicine man 3 could not 4 did not get a chance.....( )
35. The name of the company that was to settle the wilderness was?
1 Transylvania 2 Pennsylvania 3 Boonesboro
4 Ohio .....( )
36. Daniel Boone was selected because he?
1 was tall , 2 wore buckskin clothes 3 could swallow a knife 4 knew the ways of the Indians.....( )
37. The biggest danger on the trip was from?
1 wild animals 2 the forest 3 Indians
4 rough rivers .....( )
38. The respect shown to Daniel Boone by the Indians was?
1 a great deal 2 very little 3 none 4 some.....( )
39. The reason for building the houses inside a wall was?
1 to have them near each other 2 for protection from Indians 3 they look nicer 4 because land was scarce .....( )
40. The purpose of the Transylvania Company was to?
1 fight Indians 2 find gold 3 settle people in the west 4 hunt animals.....( )

BY ARNOLD W. REITZE, M.A.
Public School 11, Jersey City, New Jersey

Editor's Note—
We have on hand a similar Film Comprehension Test, by Mr. Reitze, on the Eastman Teaching film "Wheat", which we hope to publish in the September issue.

In addition to many recreational films with well-known stars and players, we offer subjects especially planned for and appealing to school audiences. Excellent educational films have been selected, and the subject matter of these films, their photography, sound quality and intelligent presentation are of outstanding quality from the educational standpoint.

Types of Educational 16 mm. Films Available for School Use

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- Vocal
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PROJECTORS By special arrangement with the RCA Manufacturing Company of Camden, N. J., we have the exclusive right to offer their projectors to schools on a deferred payment plan, together with a program service from our 16 mm. sound-on-film library.

Detailed information may be obtained upon request.

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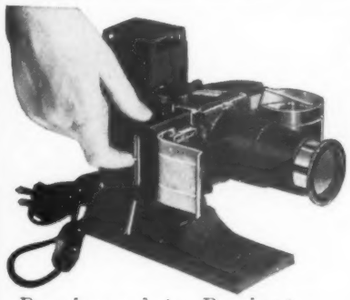

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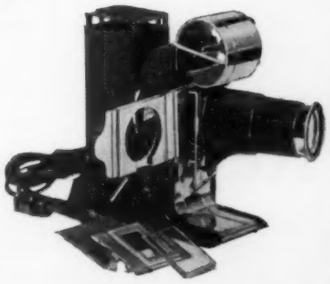

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One teacher says that it saves him at least ten days' time in transferring his classes from seeing figures in one plane to seeing figures in three dimensions. It also saves some of those pupils who otherwise might never learn to see in true perspective.

Bringing this interesting material to the attention of teachers of Solid Geometry is an opportunity to render a real service in the field of Visual Instruction, which directors of Visual Instruction and teachers of classes in Visual Instruction should not overlook.

If you are interested, complete information will be sent on request.

Keystone View Co.

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Educational Film Activities

Juvenile Film Programs

Columbia Pictures has evolved a plan for unit shows specifically designed for children of 10 years or under, to be shown apart from regular programs. The series, called "Happy Hour", consists of specially assembled and approved short subjects, for community-supported juvenile matinees. The plan has been tested in various key cities and ten such units, each of six reels and running approximately an hour, have been announced as ready. Forty such programs will be offered for forty weeks of service.

Culled from shorts released by Columbia in the last three years, the films undergo inspection by socially-minded cooperating groups to meet all possible parental objection and undergo further revision if necessary. The ten units now available bear the endorsements and unit designations of the Better Films Council of Buffalo, Albany Council of Women's Clubs, Philadelphia General Federation of Women's Clubs, Cleveland Cinema Club, and the state federations of women's clubs of New York, Massachusetts and Maryland.

The plan "marks the motion picture industry's first effort to select from virtually hundreds of available subjects those of primary appeal to the young mind," according to Columbia. They cover a wide range of material, including comedies, cartoons, sports, fantasies, travelogues and color subjects.

Syracuse University Plans Film Production

Under the direction of Sawyer Falk, Professor of Drama, Syracuse University will produce a full-length 35 mm talking picture this summer as a laboratory project, utilizing students enrolled in a special summer cinema appreciation course for both players and technicians. The camera work will be supervised by William Stanmyre, Syracuse alumnus and formerly with Paramount as cinematographer. Selected for the experiment is *Big Lake,* Lynn Riggs' study of adolescent youth in Oklahoma. Every effort will be made to meet professional standards in this production.

Professor Falk also announces the continuation of the University Theatre activities for another year. This non-profit-making theatre, fully equipped for talking pictures, furnishes a laboratory for the study of a very definite social institution, the motion picture. Every film chosen for showing to the community must possess distinct artistic merit as "it is the function of a university," states Professor Falk, "to stress cultural values." Along with this stress on the cultural and an avoidance of the didactic, the University Theatre encourages a "free screen" and the evaluation intellectually and emotionally of moods and points of view which are different from ours. The group also seeks to change some current trade practices of the motion picture industry.

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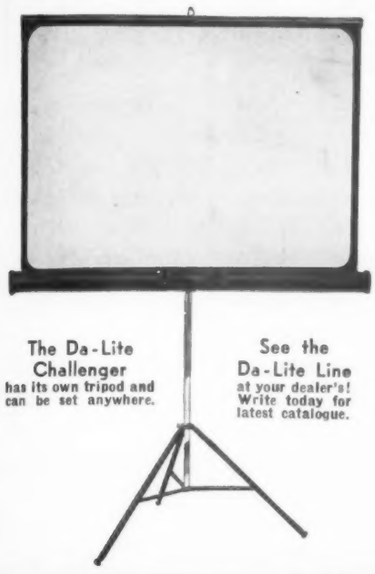
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DA-LITE SCREENS AND MOVIE ACCESSORIES

Noted Naturalist Prepares Two New Films

Plants Without Soil is a fascinating presentation of a radically new scientific method of agriculture, whereby a single "soil-less acre" produces a ton of tomatoes, or 2400 bushels of fine potatoes. Time lapse photography shows plants growing and blooming. Scientific experimentation has been employed to work out the exact chemical diet to feed most effectively each type of plant. A copy of the formula is furnished with each reel. Silent version is ready, sound version in preparation.

Reproduction of Plants and Lower Animals is a scientific biology film showing, with breath-taking microscopic details, the processes of fertilization, conjugation, and cell devision (mitosis), as well as reproduction by pulling apart (budding).

Films for Summer Sessions

In order that schools and colleges may be able to use 16 mm or 35 mm sound films during summer sessions the Garrison Film Distributors, Inc., New York City, are arranging to supply both 16 mm sound projectors and 35 mm sound projectors for institutions which rent films. The firm will loan out equipment for the summer providing that a program of films are rented at least once a week. This plan is offered to summer resorts and camps as well as to educational institutions.

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Ottawa, Canada, 65 Sparks St.

Among the Producers

Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers.

S.V.E. Introduces Tri-Purpose Projector

The rapid increase in the use of "candid" cameras, of which there are a number of makes using 35 mm. picture negative, has created a growing demand for a filmslide stereopticon which will successfully meet the various needs which have arisen in that connection. Such a projector must handle both single-frame and double-frame pictures, whether vertical or horizontal in the frame; it must put on the screen in good detail the results of manuscript photography; it must give sufficient illumination to satisfy the eye in the projection of natural color pictures; and it must possess the mechanism to enable the possessor of separate or individual filmslides to show them on the screen also, after they have been suitably mounted.

The Society for Visual Education, Inc. is just now introducing to the market a new TRI-PURPOSE Projector, Model BB, especially designed to do all these things. An improved optical system produces exceptional illumination. The condensers are a combination of two biconvex lenses and a meniscus heat absorbing lens; and the objective lens is the SVE Series "OA" 4-inch focal length. Three or 5-inch lenses are available for special requirements. Among the new features embodied in this projector is the swiveled head, which works in either direction, making it just as convenient to project on a translucent as on an opaque screen. This TRI-PURPOSE Projector weighs 3½ pounds, and its carrying case 1½ pounds. It is priced for popular purchase. Illustrations appear in the S.V.E. advertisement on another page.

New Filmosound on Market

A one-case, moderately priced, 16 mm. sound-on-film reproducer, Filmosound 138, is announced by Bell & Howell Company, Chicago. Light (weighing 57 pounds complete), compact, and readily adjustable, it is particularly suitable for educational use in school classrooms, and for home entertainment. The sound head is entirely new, embracing a rotating sound drum and a film shrinkage compensating "floating idler". A balanced flywheel, rotating as an integral part of the sound drum assembly, assures constant speed and hence freedom from sound "flutter". Voltages on exciter lamp and photo cell are automatically balanced as the volume control is changed, thus providing an automatic "photohiss" eliminator.

The entire machine packs into a single case which also accommodates a 1600-foot reel of film in humidor can. For use, the projector and amplifier are removed from the case. The case then serves as a baffle for the built-in speaker. This machine uses a 750-watt lamp and may be operated at either sound or silent film projection speed (24 or 16 frames per second). A fast 2-inch projection lens is standard equipment. Other sizes to meet all projection conditions are available as optional equipment. The same photo cell and exciter lamps are used as in previous Filmosound models but all other amplifier tubes are of the new metal type. A new type of convenient one-hand tilt rod, a motor re-wind, and a reel arm which can be quickly attached, are also features of this sound reproducer.

The Episcope—New Opaque Projector

For years past, the mention of "opaque projection" has instantly suggested "bulkiness" to the minds of teachers. It has always been necessary, seemingly, that an opaque projector should be large and more or less cumbersome to handle.

The new Episcope—handled by the Central Camera Company, Chicago—ends all that. It is a marvel of compactness. The same projection principles are involved, but all essential elements have been concentrated, through expert refinement of design, within a crackle-finish metal case of startling dimensions — 9½ inches long, 4 inches wide, 7½ inches high, and with a total weight of but 4½ pounds. Such compactness suggests a toy. But within this small, asbestos lined case, efficiently ventilated, are contained a quality Objective Projection Lens (13½ cm Doppel F 3.5), a focusing adjustment of utmost accuracy and convenience, a 100-watt bulb, and a double slide holder permitting continuous projection without interruption from one picture to the next. The price is as startling as its size, $19.50.

Thus equipped, screen pictures may be projected up to 3 feet by 4 feet, in the exact colors of the original. The holder accommodates pictures, by means of extra masks supplied as desired, of any size from a single frame of 35 mm. film up to 3⅝ inches square. A 3⅝ inch square portion of any print, photograph or book page may be projected. Opaque objects can be screened in their natural colors and markings. The Episcope is also furnished with an F 3.2 Anastigmat Lens (at $31.50) which assures still finer projection quality.

Victor P. A. System

Victor Animatograph Corporation, Davenport, manufacturers of quality 16 mm motion picture equipment, announce that 24B Sound-on-Film Projector can now be equipped with a small pre-amplifier which, when used with a velocity ribbon microphone, provides an excellent public address system. The pre-amplifier which is a separate unit measuring only

4½ x 7½ x 11" and weighing only 6 lbs., plugs into a socket in the base of the Animatophone amplifier. This socket is being incorporated as a standard feature in current model 24B equipments. On 24B Animatophones already in use, the pre-amplifier socket will be built into the base of the Animatophone amplifier free of charge, when pre-amplifier and velocity ribbon microphone are ordered. Animatophone users who have added the pre-amplifier and velocity ribbon microphone to their equipment, are highly enthusiastic in their praise of the unit's performance.

News and Notes

(*Concluded from page* 183)

ator as he experiences "The Romantic agony". Film-Art, which has served the Art Institute in the present repertoire, is doing a valuable service in supplying materials that indicate subtle possibilities for the motion picture in presenting elusive and abstract thought to those of intellectual keenness.

SMPE Spring Convention

An interesting innovation on the program of the Society of Motion Picture Engineers, meeting at the Edgewater Beach Hotel in Chicago, April 27-30, was the Slide-Film Symposium. This session opened with a paper by Miss Marie Witham, of the Society for Visual Education, on "The Development of Slide-Film Stereopticons". Mr. C. H. Hanson, Extension Service, U. S. Department of Agriculture, and J. B. MacHarg, Lawrence College, Appleton, Wisconsin, gave demonstrations of some uses of slide-films. "The Advantages of the Talking Slide-Film as a Machine for Selling" were discussed by L. M. Francisco of Wilding Pictures Productions, followed by a demonstration of a sound slide-film projector by F. Freimann of Electro-Acoustic Products Co., Fort Wayne.

The other sessions were devoted for the most part to the development and improvement of specialized equipment, and the refinement of production technique.

Photographers' Convention

The 1936 Convention of the Photographers' Association of America will be held at the Hotel Stevens, Chicago, from August 24 to 28, inclusive. Plans are being laid for one of the largest exhibits of pictures ever shown, eclipsing if possible the enormous showing at the Cedar Point Convention of 1932. The exhibit is open to the world, without entrance fee in the United States. It is expected that there will be a considerable number of entries from foreign countries as well. The program will be held in the afternoons only, from the 25th to the 28th, inclusive, with three portrait features and three commercial features each afternoon, the two divisions meeting in separate halls. The mornings will be left entirely free for the manufacturers' and dealers' exhibit.

DEVRY FOREIGN SALES RAPIDLY CATCHING UP WITH DOMESTIC

The "DeVry Theatre" — Lima, Peru

One of the finest theatres in all South America, seating 2,000—equipped with DeVry Sound Projectors—modern in every detail.

DeVry Motion Picture Equipment now in 52 countries.

Theatres and large school auditoriums now find they can have sound equipment, the peer of any in the world, at a reasonable price.

The DeVry 16 mm. Sprocket Intermittent Sound Projector (at the right) the ultimate in sound engineering.

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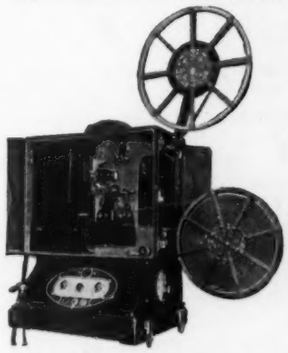

The DeVry 16 mm. **Sprocket Intermittent** Sound Unit.

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FILMS

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Bray Pictures Corporation (3, 6)
729 Seventh Ave., New York City

W. H. Dudley Visual Education Service
736 S. Wabash Ave., Chicago, Ill.
(See advertisement on page 187)

Eastin 16 mm. Pictures (6)
(Rental Library) Davenport, Ia.

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Eastman Kodak Co. (1, 4)
Teaching Films Division
Rochester, N. Y.

Eastman Kodak Stores, Inc. (6)
1020 Chesnut St., Philadelphia, Pa
606 Wood St., Pittsburgh, Pa.

Edited Pictures System, Inc. (1, 4)
330 W. 42nd St., New York City

Walter O. Gutlohn, Inc. (5)
35 W. 45th St., New York City
(See advertisement on page 191)

Harvard Film Service (3, 6)
Biological Laboratories,
Harvard University, Cambridge Mass.

Guy D. Haselton's TRAVELETTES
7901 Santa Monica Blvd., Hollywood, Cal. (1, 4)

Ideal Pictures Corp. (3, 6)
30 E. Eighth St., Chicago, Ill.
(See advertisement on page 190)

Institutional Cinema Service, Inc. (3, 6)
130 W. 46th St., New York City

The Manse Library (4, 5)
2439 Auburn Ave., Cincinnati, O.
(See advertisement on page 190)

Pinkney Film Service Co. (1, 4)
1028 Forbes St., Pittsburgh, Pa.

Ray Bell Films, Inc. (3, 6)
2269 Ford Rd., St. Paul, Minn.

United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.

Universal Pictures Corp. (3)
Rockefeller Center, New York City
(See advertisement on page 189)

Visual Education Service (6)
470 Stuart St., Boston, Mass.

Wholesome Films Service, Inc. (3, 4)
48 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE MACHINES and SUPPLIES

The Ampro Corporation (6)
2839 N. Western Avenue, Chicago
(See advertisement on page 168)

R. B. Annis Company (6)
1505 E. Michigan St., Indianapolis, Ind.

Bell & Howell Co. (6)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on inside back cover)

Central Camera Co. (6)
230 S. Wabash Ave., Chicago
(See advertisement on page 186)

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Eastman Kodak Stores, Inc. (6)
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

Edited Pictures System, Inc. (1)
330 W. 42nd St., New York City

Herman A. DeVry, Inc. (3, 6)
1111 Center St., Chicago
(See advertisement on page 195)

Holmes Projector Co. (3)
1813 Orchard St., Chicago
(See advertisement on page 188)

Ideal Pictures Corp. (3, 6)
30 E. Eighth St., New York City
(See advertisement on page 190)

International Projector Corp. (3, 6)
90 Gold St., New York City
(See advertisement on inside front cover)

Motion Picture Screen & Accessories Co. (3, 6)
524 W. 26th St., New York City
(See advertisement on page 190)

National Camera Exchange (6)
5 South Fifth St., Minneapolis, Minn.

RCA Manufacturing Co., Inc. (5)
Camden, N. J.
(See advertisement on page 185)

Regina Photo Supply Ltd. (3, 6)
1924 Rose St., Regina, Sask.

S. O. S. Corporation (3, 6)
1600 Broadway, New York City

Sunny Schick, National Brokers (3, 6)
407 W. Washington Blvd.
Fort Wayne, Ind.
(See advertisement on page 190)

United Projector and Film Corp. (3, 4)
228 Franklin St., Buffalo, N. Y.

Universal Sound System, Inc. (2, 5)
Allegheny Ave. at Ninth St.
Philadelphia, Pa.
(See advertisement on page 193)

Victor Animatograph Corp. (6)
Davenport, Iowa
(See advertisement on page 166)

Visual Education Service (6)
470 Stuart St., Boston, Mass.

Weber Machine Corp. (2, 5)
59 Rutter St., Rochester, N. Y.

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

PICTURES

The Photoart House
844 N. Plankinton Ave., Milwaukee, Wis.

SCREENS

Da-Lite Screen Co.
2721 N. Crawford Ave., Chicago
(See advertisement on page 193)

Eastman Kodak Stores, Inc.
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

Motion Picture Screen & Accessories Co.
524 W. 26th St., New York City
(See advertisement on page 190)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDES and FILM SLIDES

Conrad Slide and Projection Co.
510 Twenty-second Ave., East
Superior, Wis.

Eastman Educational Slides
Iowa City, Ia.

Edited Pictures System, Inc.
330 W. 42nd St., New York City

Ideal Pictures Corp.
30 E. Eighth St., Chicago, Ill.
(See advertisement on page 190)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 192)

Radio-Mat Slide Co., Inc.
1819 Broadway, New York City
(See advertisement on page 186)

Society for Visual Education
327 S. LaSalle St., Chicago, Ill.
(See advertisement on page 191)

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 189)

Visual Education Service
470 Stuart St., Boston, Mass.

Visual Sciences
Suffern, New York
(See advertisement on page 186)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

STEREOGRAPHS and STEREOSCOPES

Herman A. DeVry, Inc.
1111 Center St., Chicago
(See advertisement on page 195)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 192)

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.
Rochester, N. Y.
(See advertisement on page 165)

Eastman Kodak Stores, Inc.
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

E. Leitz, Inc.
60 E. 10th St., New York City

Regina Photo Supply Ltd.
1924 Rose St., Regina, Sask.

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327 S. La Salle St., Chicago, Ill.
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Spencer Lens Co.
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918 Chestnut St., Philadelphia, Pa.

REFERENCE NUMBERS

(1) indicates firm supplies 35 mm. silent.
(2) indicates firm supplies 35 mm. sound.
(3) indicates firm supplies 35 mm. sound and silent.
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